

BILLY JOEL • COMPLETE

VOLUME 2

Billy Joel

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COMPLETE
VOLUME 2

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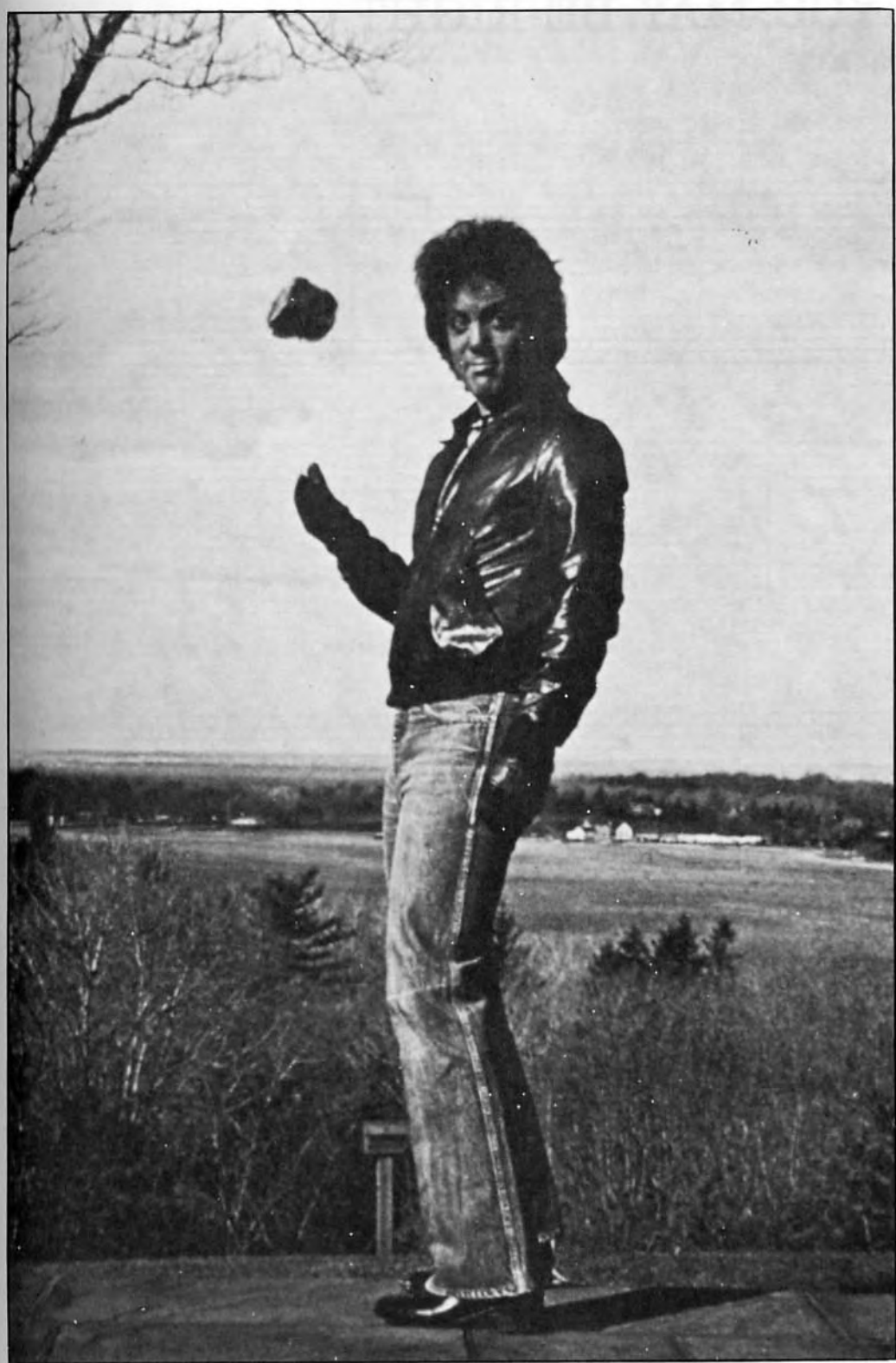
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GLASS HOUSES

YOU MAY BE RIGHT

Words and Music by
BILLY JOEL

Moderate Rock

A7sus



The first system of musical notation for 'You May Be Right'. It features a piano introduction in 4/4 time with a key signature of two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Moderate Rock'. A chord diagram for A7sus is shown above the first measure. The dynamics are marked 'mf' (mezzo-forte).

The second system of musical notation, continuing the piano introduction. It maintains the 4/4 time signature and key signature.

The third system of musical notation, which begins the vocal entry. A chord diagram for A is shown above the first measure. The lyrics are as follows:

1. Fri - day night I crashed your par - ty
2. ed in the com - bat zone, I
3. ber how I found you there a
4. of all the years you tried to
5. Instrumental

The fourth system of musical notation, continuing the instrumental accompaniment.

The fifth system of musical notation, which includes the final vocal entry. The lyrics are as follows:

Sat - ur - day I said I'm sor - ry,
walked through Bed - ford Stuy a - lone, e - ven rode
lone in your e - lec - tric chair I told
find some - one to sat - is - fy you.

E7



Sun - day came _ and trashed _ me out _ a - gain. _
 _ my mo - tor cy - cle in _ the rain. _
 _ you dir - ty jokes _ un - til _ you smiled. _
 I might be _ as cra - zy as _ you say. _



Bm



I was on - ly hav - ing fun, _
 And you told me not to drive, _
 You were lone ly for a man, _
 If I'm cra zy then it's true. _



G



was - n't hurt - ing an - y one. _
 but I made it home a - live. _
 I said, "Take me as I am." _
 that it's all be - cause of you. _





And we all _____ en - joyed _____ the week -
 So you said _____ that on _____ ly proves _____
 'Cause you might _____ en - joy _____ some mad -
 And you would _____ n't want _____ me an -

1.3.

A7sus



_____ end for a change. _____ 2. I've been strand -
 that I'm in - _____ 4. Now think _____
 ness for a - while. _____
 y oth - er

2.4.5.

A



N.C.

E



sane. _____ 2.,5. You may _____ be right. _____
 way. _____ 4. You may _____ be right. _____

N.C.  N.C.

I may— be cra - zy; but it just —
I may— be cra - zy; but it just —

— may be — a lun - a - tic — you're look - ing for. —
— may be — a lun - a - tic — you're look - ing for. —

 N.C.  N.C.

Turn out — the light, — don't try to save —
It's too late — to fight, — it's too late to change —

— me. You may — be wrong — for all — I know —
— me. You may — be wrong — for all — I know —

E



To Coda \oplus
(last time)

1.

A7sus



but you may — be right. —
but you may — be right. —

2.

A7sus

D.S. $\%$

3. Well

re - mem -

D.S. $\%$ al Coda \oplus

For instr. verse (take 2nd ending)

Coda

A7sus



Repeat ad lib & fade

You may be wrong but you may be right. —


SOMETIMES A FANTASY

Fast Rock

Words and Music by
BILLY JOEL

1. Oh did - n't want to
2. When am I gon - na take con -
3. Sure it would be bet - ter

do it but I got too lone - ly.____
 trol get a hold of my e - mo - tions.____
 if I had you here to hold me.____

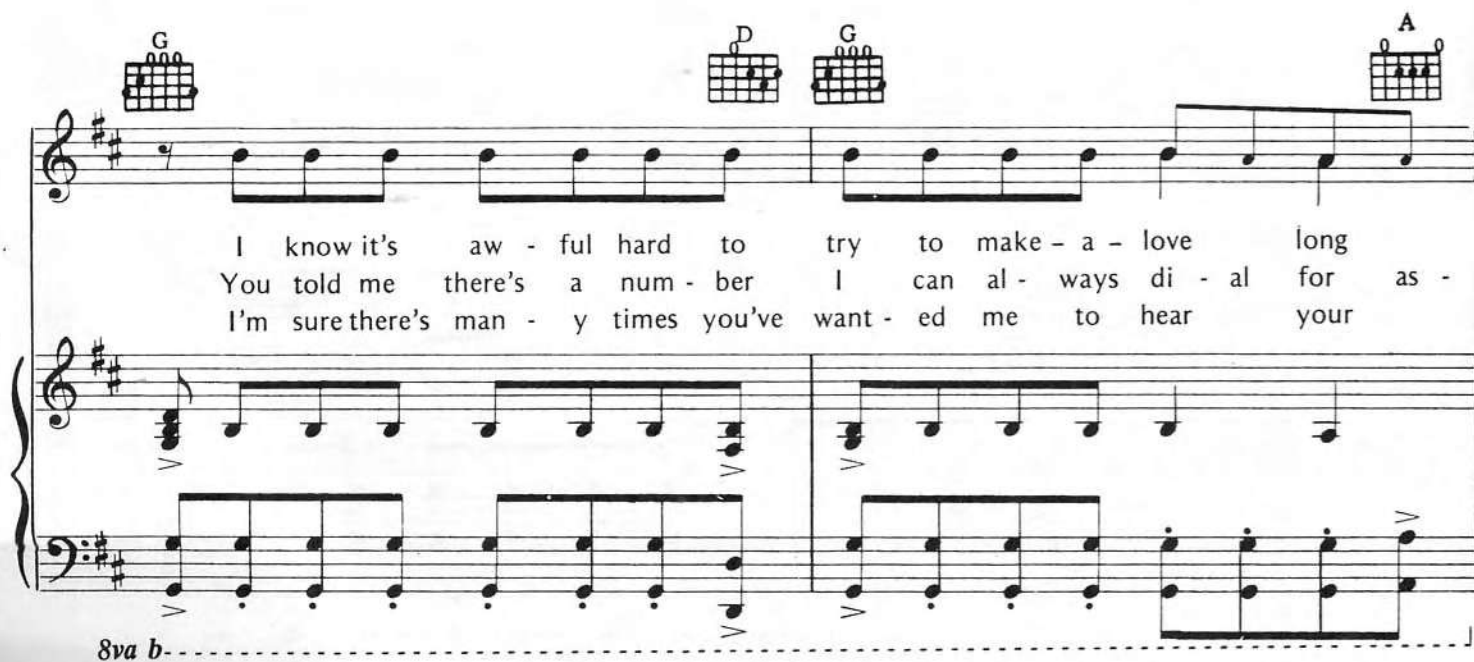


Mm I had to call you
Why does it on - ly seem to
Be bet - ter ba - by but be -



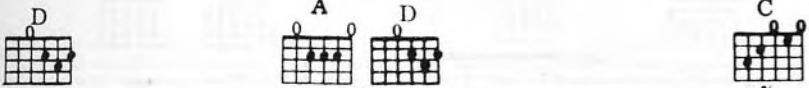
up in the mid-dle of the night.
hit me in the mid-dle of the night.
lieve me it's the next best thing.

8va b-




I know it's aw - ful hard to try to make - a - love long
You told me there's a num - ber I can al - ways di - al for as -
I'm sure there's man - y times you've want - ed me to hear your

8va b-



dis - tance (pant, pant, pant) but I real - ly need - ed
 sis - tance. (pant, pant, pant) I don't want to deal with
 se - crets. Don't be a - fraid to say the





stim - u - la - tion though it was on - ly my im -
 out - side ac - tion. On - ly you can give me
 words that - 'll move me. An - y time you want to



8va b



ag - in - a - tion. } It's just a fan - ta - sy, oh _____
 sat - is - fac - tion. }
 tell them to me. }



8va b







It's not the real _____ thing. Oh _____ it's just a fan -






ta - sy, oh _____ it's not the real _____ thing. Oh _____







Some - times a fan - ta - sy oh _____ is all you need _____




oh

8va b - - - - -

To Coda



oh

8va b



1.



2. Fmaj9

oh

8va b









oh

8va b








oh

8va b

C N.C.

(synthesizer)

D.S. al Coda

A

Coda C9 sus

just a fan -

F

It's just a fan - ta - sy.

ta - sy,

It's not the real

8va b

C9 sus

It's not the real thing.

It's just a fan - ta - sy,

It's just a fan -

— thing.

8va b

 ta - sy, it's not the real____
 It's not the real____ thing.

8va b-

 thing. It's just a fan-  ta- sy,
 It's just a fan - ta - sy, It's not the real____

It's not the real-  thing. It's just a fan -
 ____ thing. It's just a fan - ta - sy.

 ta - sy, It's not the real-  thing. *Repeat and fade*
 It's not the real____ thing. It's just a fan -

DON'T ASK ME WHY

Words and Music by
BILLY JOEL

Moderately, in 2

mf

Chord Diagrams:

- B \flat 6th fret
- E \flat /B \flat 6th fret
- Cm7 3rd fret
- B \flat /D 6th fret
- C7 3rd fret
- Dm7 5th fret
- C7/E 8th fret

All the wait - ers in your grand ca - fé
All your life you had to stand in line.

leave their ta - bles when you
 Still you're stand - ing on your

blink. feet. Oh, ev - 'ry dog
 Oh, all your choic -

must have it's ev - 'ry day,
 es made you change you; mind.

ev - 'ry drunk must have his drink.
 Now your cal - en - dar's com - plete. } Don't wait

8va b

D7/A **Gm** **Bb7/F**

for an - swers; just take your chanc -

Em7-5 **Eb/F** 8th fret **Bb** 6th fret **Eb/Bb** 6th fret

es; don't ask me why.

8va b *loco*

Bb 6th fret **Eb/Bb** 6th fret **Bb** 6th fret **Eb/Bb** 6th fret

1. **Bb** 6th fret **Eb/Bb** 6th fret

2. **Bb** 6th fret **Eb/Bb** 6th fret **Bb** 6th fret **F**

Bb 6th fret **Eb/Bb** 6th fret **Bb** 6th fret **F**

Mm, — you can say the hu - man heart is on -

ly make — be-lieve, — and I am on - ly

fight - ing fire — with fire. — But

you are still a vic - tim of the ac - ci-dents — you leave, —

— as sure as I'm a vic - tim of — de - si -

Chord diagrams shown: Eb, F, Bb 6th fret, Eb/Bb 6th fret, Bb 6th fret, G, G7.

C7 3rd fret F7 xx Bb Cm7 3rd fret Bb/D 6th fret

yi - yi - re. All the ser
Yes - ter - day

Bb Cm7 3rd fret Bb 6th fret C7 3rd fret Dm7 5th fret C7/E 8th fret

vants in your new ho - tel
you were an on - ly child.

F7 xx Gm7 3rd fret F7/A 5th fret F7 xx Gm7 3rd fret F7/A 5th fret Bb 6th fret Eb/Bb 6th fret

throw their ros - es at your feet. Oh,
Now your ghosts have gone a way. Oh,

Bb Cm7 3rd fret Bb 6th fret Bb Cm7 3rd fret Bb/D 6th fret

Fool them all, but, ba - by,
You can kill them in the

8va b- loco

 3rd fret
  5th fret
  8th fret
  3rd fret
  3rd fret
  5th fret

I can tell. You're no stran -
 clas - sic style. Now you "par -

 3rd fret
  3rd fret
  5th fret
  6th fret
  0th fret

ger to the street. Don't ask for fa -
 lez - vous fran - çais." Don't look for an -

8va b -

 0th fret
  0th fret
  0th fret

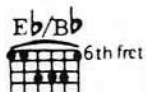
vors. Don't talk to stran - gers. Don't ask -
 swers. You took your chanc - es. Don't ask -

 8th fret
  6th fret
  6th fret
  6th fret
  6th fret

To Coda

me why.
 me why.

8va b - loco



First system of musical notation. The treble staff contains a melodic line with a glissando (gliss.) and a forte (f) dynamic marking. The bass staff contains a supporting line. A dashed line labeled "8va b" indicates an octave lower position.



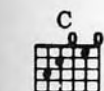
Second system of musical notation. The treble staff features triplets and a sustained chord. The bass staff continues the supporting line. A dashed line labeled "8va b" indicates an octave lower position.



Third system of musical notation. The treble staff features triplets and a sustained chord. The bass staff continues the supporting line. A dashed line labeled "8va b" indicates an octave lower position.



Fourth system of musical notation. The treble staff features triplets and a sustained chord. The bass staff continues the supporting line. A dashed line labeled "8va" indicates an octave lower position.



8va-



Musical notation for the first system, featuring piano accompaniment and vocal melody. The key signature has two flats (Bb and Eb). The melody includes a trill and a grace note.



3rd fret

N.C.

D.S. al Coda

Musical notation for the second system, featuring piano accompaniment and vocal melody. The key signature has two flats (Bb and Eb).

8va- - -

loco

Musical notation for the third system, featuring piano accompaniment and vocal melody. The key signature has two flats (Bb and Eb).



6th fret



6th fret



6th fret



6th fret

Musical notation for the fourth system, featuring piano accompaniment and vocal melody. The key signature has two flats (Bb and Eb).

Don't ask — me why. —

Musical notation for the fifth system, featuring piano accompaniment and vocal melody. The key signature has two flats (Bb and Eb).



6th fret



6th fret



6th fret



6th fret



6th fret



6th fret



6th fret

Musical notation for the sixth system, featuring piano accompaniment and vocal melody. The key signature has two flats (Bb and Eb).

Musical notation for the seventh system, featuring piano accompaniment and vocal melody. The key signature has two flats (Bb and Eb).

IT'S STILL ROCK AND ROLL TO ME

Words and Music by
BILLY JOEL

Moderately Fast

N.C.

mf

N.C.

What's the mat - ter with the clothes I'm wear - ing? "Can't you
What's the mat - ter with the car I'm driv - ing? "Can't you

tell that your tie's too wide?"
tell that it's out of style?"


May - be I should buy some old tab col - lars? "Wel - come
Should I get a set of white wall tires? "Are you

back to the age of jive. _____
gon - na cruise the mir - a - cle mile? _____




Where have you been hid - in' out late - ly, hon - ey? You
Now - a - days you can't be too sen - ti - men - tal. Your

can't dress trash - y till you spend a - lot of mon - ey."
best bet's a true ba - by blue Con - ti - nen - tal."





Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's
 Hot funk, cool punk e - ven if it's old junk, it's




 N.C.

still rock and roll to me. _____
 still rock and roll to me. _____

1. 
 2. 

Oh, _____




— it does - n't mat - ter what they say in the pa - pers, 'cause it's

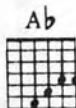


al - ways been the same old ____ scene. ____

There's a



new band in town but you can't get the sound from a



sto - ry in a mag - a - zine, ____



aimed at your av - er - age teen. ____

N.C.

How a - bout a pair of pink side - wind - ers and a
 What's the mat - ter with the crowd I'm see - ing? "Don't you

bright o - range pair of pants?
 know that they're out of touch?"

"Well, you could real - ly be a Beau Brum - mel ba - by, If you
 Should I try to be a straight 'A' stu - dent? "If you



just are, give then it half a chance.
 you think too much."



Don't waste your mon - ey on a new set of speak - ers. You
 "Don't you know a - bout the new fash - ion, hon - ey?"



get more mile - age from a cheap pair of sneak - ers."
 All you need are looks and a whole lot - ta mon - ey." It's the



Next phase, new wave, dance craze; an - y - ways it's
 next phase, new wave, dance craze; an - y - ways it's



To Coda

N.C.

still rock and roll to me,
 still rock and roll to me.

This page of musical notation, page 32, is organized into four systems. Each system consists of a single treble staff at the top, which contains a guitar chord diagram, and a grand staff (treble and bass) below it, which contains a melodic line and a bass line.

- System 1:** The treble staff shows a **G** chord. The grand staff features a melodic line with a whole rest followed by a half note, and a bass line with a series of eighth notes.
- System 2:** The treble staff shows **F**, **E**, and **Am** chords. The grand staff continues the melodic and bass lines with various note values and rests.
- System 3:** The treble staff shows **G** and **F** chords. The grand staff continues the melodic and bass lines.
- System 4:** The treble staff shows **E7** and **Ab** chords. The grand staff continues the melodic and bass lines, ending with a double bar line.

E \flat no3rd



Fno3rd



G



N.C.

Ooh,

D. S. ♩ al Coda ♩

Coda



N.C.

Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's

C9



still rock and roll to me.

ALL FOR LEYNA

Words and Music by
BILLY JOEL

Moderate

Am F Am F Am

mf

Dm7no3rd G G add2 Gsus G Gsus G G add2 G

Am F Am F Gsus G G add2

Gsus G Gsus G G add2 G Am

F/C Gsus G G add2 G

F E Am Dm

1. She stood on the tracks, wav - ing her arms
 2. We laid on the beach watch - ing the tide.
 3. Now I'm in my room watch - ing the tube,

8va b

Gsus G G add2 G

— lead - ing me to that third rail
 — She did - n't tell me there were
 — tell - ing my - self she still may

8va b

N.C. F E Dm9 G

shock. Quick as a wink she changed her mind.
 rocks un - der the waves right off the shore.
 drop o - ver to say she's changed her mind.

8va b

Gsus



A7sus



F



E



Am



She gave me a night,
Washed up on the
So I wait in the dark,

8va b

Dm



Gsus



sand

that's all it was
bare - ly a - live,
list - 'ning for her,

What will it take
wish - ing the un -
'stead of my old

8va b

G



G add2



G



N.C.

F



E



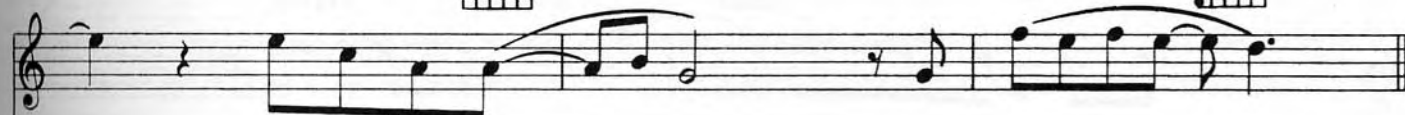
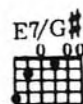
Dm9



un - til I stop
der - tow would stop.
man say - ing, "Stop

kid - ding my - self
How can a man
kid - ding your - self,

8va b



wast - ing my time, _____
 take an - y more, _____
 wast - ing your time." _____

oh whoa. _____
 oh whoa. _____
 oh whoa. _____



8va b

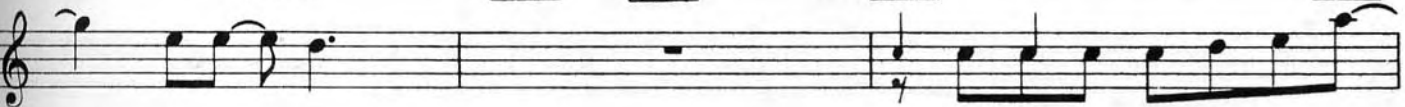
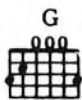


There's noth - ing else I can do _____
 There's noth - ing else I can do _____
 There's noth - ing else I can do _____

'cause I'm do - ing it all _____
 'cause I'm do - ing it all _____
 'cause I'm do - ing it all _____



8va b loco



for Ley - na.
 for Ley - na.
 for Ley - na.

I don't want an - y - one new. _
 I don't want an - y - one new. _
 Don't want an - y - one new. _






'Cause I'm liv - ing it all _____ for Ley - na.
 'Cause I'm liv - ing it all _____ for Ley - na.
 'Cause I'm liv - ing it all _____ for Ley - na.








There's noth - ing in it for you _____
 There's noth - ing in it for you _____
 There's noth - ing in it for you _____





'cause I'm giv - ing it all _____ to Ley - na. _____
 'cause I'm giv - ing it all _____ to Ley - na. _____
 'cause I'm giv - ing it all _____ to Ley - na. _____

To Coda


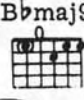
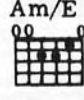





I'm fail - ing in school, — los - ing my friends, — mak - ing my fam -













'ly lose — their minds — I don't want to eat — I don't want to sleep —

— I on - ly want Ley - na one — more time. —

loco

D.S. al Coda 

Coda



First system of musical notation. Treble clef staff contains a whole note chord G, followed by a whole note chord A, and a whole note chord A7/G. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

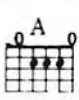
Fmaj7



G7sus



8va b



8va-----1



8va-----1

Second system of musical notation. Treble clef staff features a melodic line with eighth-note patterns and slurs. The piano accompaniment continues with eighth-note figures. A dashed line labeled '8va b' indicates an octave shift.

8va b



8va-----1



Third system of musical notation. Treble clef staff continues the melodic development. The piano accompaniment features a steady eighth-note bass line. A dynamic marking 'p' (piano) is present at the end of the system.

8va b

F



Dm7no3rd



G



Gadd2



G



Fourth system of musical notation. Treble clef staff shows a series of chords. The piano accompaniment continues with eighth-note figures.



(Repeat ad lib and fade)

Fifth system of musical notation. Treble clef staff contains a series of chords. The piano accompaniment continues with eighth-note figures.

All for Ley - na.

Sixth system of musical notation. Treble clef staff features a melodic line. The piano accompaniment continues with eighth-note figures.

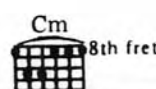
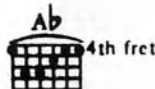
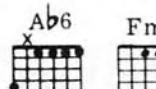
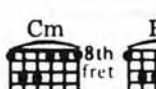
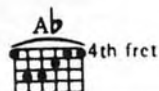
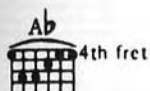
I DON'T WANT TO BE ALONE

Words and Music by
BILLY JOEL

Moderate



mf

2. M m _____

1. She said she'd meet me in the
It's so con-fus-ing choos-ing

 8th fret
  6th fret
  4th fret
  6th fret

bar sides at the Pla - za Ho - tel. "Wear a jack - et and a
 in the heat of the mo - ment just to see if it's real

 6th fret
  6th fret
  4th fret
  6th fret

tie." Ooh "What's the oc - ca - sion?" She just smiled
 it's so e - rot - ic hav - ing

 8th fret
  Dm7
  G
 N.C.

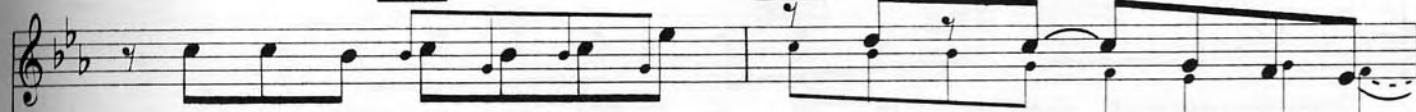
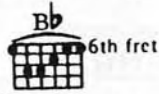
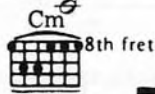
and she would - n't, say why. Mm
 you tell me how it should feel. but I'm avoid - ing all the

 4th fret
  6th fret
  8th fret
  6th fret

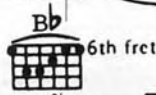
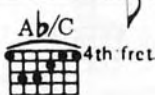
so here cold I am stand - ing wait - ing in the lob - by sweat - ing
 hard, cold facts that I've got to face, so ask me



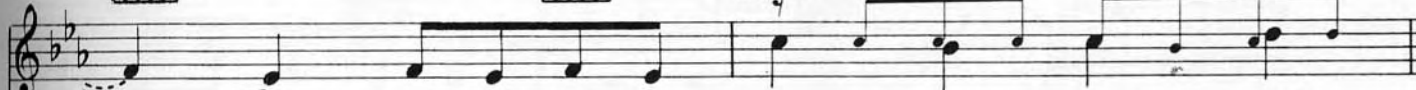
bul - lets in this stu - pid old suit.
Just one ques - tion when this mag - ic night is through. —



And when she sees me she busts out laugh - ing, "You're a
Could it have been just an - y - one or did it have to be you? —



N.C.



sad sight hon - ey, but you look so cute, and
and will you still be say - in', }



I don't want to be a - lone an - y - more — I was



check - ing you out, — I was just mak - ing sure — ooh —

no I don't want to be a - lone an - y - more — and I

want you to - night, al - though you hurt me be - fore. — Oh. —

It did - n't mat - ter that I felt like a fool, — 'cause I for -

 6th fret
  6th fret
  6th fret
  6th fret
  6th fret
  6th fret
  7th fret
  7th fret
  8th fret
  6th fret
  4th fret



Dm7



got when she walked through the door.



I said I'm sor - ry, but she said it was cool and I don't



To
Coda



want to be a - lone an - y - more.



2.



6th fret

N.C.



4th fret



6th fret



8th fret



6th fret



4th fret



6th fret



6th fret



6th fret



4th fret



6th fret



8th fret



Dm7



N.C.







4th fret



6th fret

3. But, don't you know — that it's wrong, it's wrong, — it's wrong, —

mf

 8th fret
  6th fret
  4th fret
  6th fret






— But like the song, be - ing caught by the wink of an eye. —


 6th fret
  6th fret
  4th fret
  6th fret
  8th fret
  6th fret

I can't be sure we'll get a - long but I'm wil - ling to try. —

 4th fret
  4th fret
  6th fret
 N.C.
 D.S.  al Coda 

As long as you can tell me

 6th fret
  4th fret
 
  8th fret
  6th fret

 Coda Repeat and fade - continue vocal ad lib

more.

8va b

SLEEPING WITH THE TELEVISION ON

Words and Music by
BILLY JOEL

Moderate Rock

Gmaj7

A

Bm/D

A

Gmaj7

A

Bm/D

mf

A

Gmaj7

A

Bm/D

A

Gmaj7

A

Bm/D

A/C#


Bm

G

D/F#

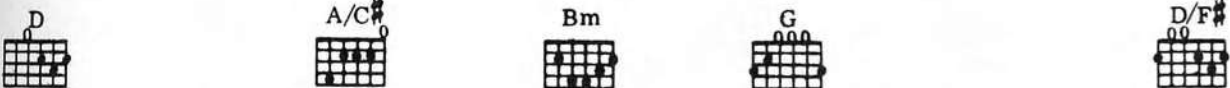
1. Well I've been watch - ing you waltz all night Di - ane.
2. You say you're look - ing for some - one sol - id here.
3. This is - n't ea - sy for me to say Di - ane.
4. Instrumental

G D/F# Bm A




No - bod - y's found a way be - hind your de - fens - es. ____
 You can't be both - ered with those "just for the night" boys. ____
 I know you don't need an - y - bod - y's pro - tec - tion. ____

D A/C# Bm G D/F#

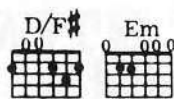
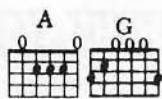


They nev - er no - tice the zap gun in ____ your hand
 To - night un - less you take some kind of chanc - es, dear,
 I real - ly wish I was less of a think - ing man,

G D/F# Em D/F# Bm



un - til you're point - ing it and stun - ning their sens - es. All ____
 to - mor - row morn - ing you'll wake up with the white ____ noise. All ____
 and more a fool who's not a - fraid of re - jec - tion. All ____
 end instrumental 4. All ____



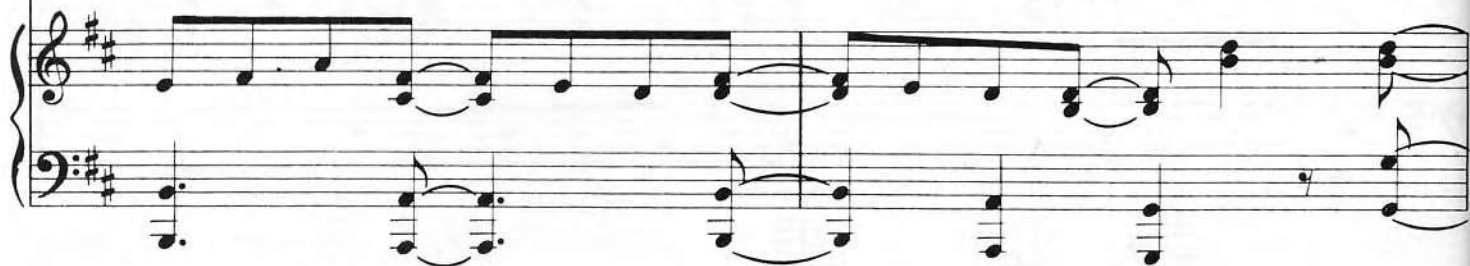
— night long, all — night long.
 — night long, all — night long.
 — night long, all — night long.
 — night long, all — night long.

You'll shoot- 'em down be- cause you're
 You're on - ly stand - ing there 'cause
 I'll just be stand - ing here 'cause
 We'll just be stand - ing here 'cause



all — night long, all —

wait - ing for some - bod - good — to come on. —
 some - bod - y once — did — some - bod - y wrong. —
 I know I don't — have the guts — to come on. —
 some - bod - y might — do — some - bod - y wrong. —



night

long.

To Coda



But you'll be sleep - ing with the te - le - vi - sion
 But you'll be sleep - ing with the te - le - vi - sion
 And I'll be sleep - ing with the te - le - vi - sion
 And we'll be sleep - ing with the te - le - vi - sion



1. Gmaj7 A Bm/D A Gmaj7 A Bm/D

on.

2.3. A Gmaj7 Bm N.C. D/G G D/G talk to me. Talk

on. Your eyes are say- ing talk to me,
on. Your eyes are say- ing talk to me,

G A/B Bm A/B 8va b Bm
to me talk to me talk to me. Your eyes are say- ing

but your at- ti- tude is don't waste my time.
but my at- ti- tude is, "boy don't waste your time."

8va b D/G G D/G G
talk to me talk to me.

But you won't hear a word, 'cause it just
But you won't say a word, 'cause it

8va b



1st time D.S. (take 2nd ending)
2nd time D.S. al Coda

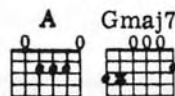
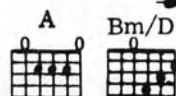
might be the same old line.
just might be some-bod - y el - se's same old line.



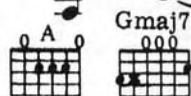
Coda

on. Sleep-in' with the te - le - vi - sion,

Sleep-in' with the te - le - vi - sion,



Sleep-in' with the te - le - vi - sion on.



Oh, Sleep-in' with the te - le - vi - sion on.

CLOSE TO THE BORDERLINE

Words and Music by
BILLY JOEL

Moderate Shuffle ($\text{♩} = \text{♩} \text{♩} \text{♩}$)

A



D



G



D/G



G/D



D



mf

A



1. Black - out, heat - wave for - ty - four ca - li - ber
(2.) buck three eight - y won't buy you much late - ly on the
3. Instrumental

C



ho - mi - cide. — The bums drop dead and the
street these days. — When you can get gas you know you

dogs go mad in packs on the West side. Ooh,
 can't drive fast an- y - more on the Park - ways.

young girl stand - ing on a ledge looks like an - oth - er
 Rich man. Poor man, eith - er way A - mer - i - can

su - i - cide. — She wants to
 shoved in - to the lost and found. — The

hit those bricks 'cause the news at six got - ta
 no nukes yell we're gon - na all go to hell with the

Chords: D, G, D/G, G/D, D, A, C, G



To Coda

stick next to a dead - line
next big melt - down.

While the
I got re -



mil - lion - aires hide in Beek - man Place,
mote con - trol and a col - or T. V. the

8va b - - - - -

8va b - - - - -



bag don't la - dies throw their bones in my face. I get at -
change chan - nels so they must change me. I got

8va b - - - - -



tacked real by a kid friends with that are ste - re - o sound. I
close friends that are get - tin' me high. They

8va b - - - - -

8va b - - - - -





don't want to hear it but he won't turn down.
 don't know how to talk and they ain't gon - na try.




Life is tough but it's just e - nough — to
 I should-n't bitch, I should - n't cry. — I'd





hold back the tears un - til it's clos - ing time. —
 start a rev - o - lu - tion but I don't have time. —




I sur - vived, — I'm still a - live, but I'm get - ting
 I don't know why I'm still a nice guy but I'm get - ting

E N.C. A

close to the bor- der line. Uh
close to the bor- der line.

D G D/G G/D D A

huh Close to the bor- der line.

Uh huh. (2. A)

C#m D

I thought I'd sac - ri - fice so ma - ny things.

C#m

I thought I'd throw _____ them all _____ a

E

3

way. _____

3

I did- n't think _____ I need - ed

8va b

F#m

F#m/E

D

an - y - thing. Ah, _____ but you can't _____ af- ford _____ to squan-

8va b

E

der what you're not _____ pre- pared _____ to pay. _____

8va-

D.S. al Coda
(for instrumental verse)

Coda 

I need a doc - tor for my pres - sure pills. I

8va b-----

8va b-----

need a law - yer for my med - i - cal bills.

8va b-----

I need a bank - er to fi - nance my home. But

8va b-----

8va b-----

I need se - cur - i - ty to back my loan.

8va b-----



It is - n't new what I'm go - in' through, but

8va b - - - - -

8va b - - - - -



ev - 'ry - bod - y knows you got to break some time.

8va b - - - - -

8va b - - - - -



An oth - er night I fought the good fight, but I'm get - ting

8va b - - - - -



N.C.

clos - er to the bor - der line. Uh -

huh. Close to the bor - der - line

Uh huh.

Close to the bor - der - line. *Continue vocal ad lib.*

Close to the bor - der - line. *Repeat & Fade*

The musical score is written for guitar and voice. The key signature is D major (two sharps) and the time signature is 4/4. The guitar part is written in the right hand, and the piano accompaniment is in the left hand. The vocal line is written in the right hand of the piano part. The score includes a 'Repeat & Fade' section at the end.

Chords shown: D, G, D/G, G/D, A.

C'ETAIT TOI (YOU WERE THE ONE)

Words and Music by
BILLY JOEL

Moderately

mf

G/B C D G/B C A D

G A/E D/F# G/F C/E

A/C# B/D#

Em D/F# G A

Here I am a - gain in this smok - y en place.
Me re - voi ci dans ce bar en - fum -

with my bran - dy eyes. I'm talk -
a - vec mes yeux ivres. Je me -

- ing to my - self: you were the one,
parle à moi même. Ooh, c'é - tait toi,

by

B **Am/C** **D** **G** **A/E** **D/F#**

You were the one. — Here I go a - gain, —
 ooh, c'é - tait toi. — Me re - voi - ci, —

Instrumental

G/F **C/E** **A/C#** **B/D#**

look - ing for your face — and I re - al - ize —
 cher - chant ton vi - sage — et je ré - al - ise —

Em **D/F#**

that I should look for some - one else —
 que je de - vrais cher - cher un autre. —

G **A** **B** **Am/C** **B**

but you were the one, — you were the one. —
 Ooh, c'é - tait toi, — you were the one. —

End Instrumental

E **E7/G#** **Am** **Am/G**

I'm look - ing for com - fort that I can take.
 Je re - cherche l'af - fec - tion que une autre
 I'm look - ing for com - fort that I can take.

D/F# **D** **F#7(no3rd)** **B7**

from some - one else. But af - ter all,
 pou - rait - me don - ner. Mais a - près tout,
 from some - one else. But af - ter all,

E **E7/G#** **Am** **Am/G**

I know there is no one that can save.
 je sais qu'il n'y a per - sonne que per - sonne
 I know there is no one that can save.



me from my self. You were the on - ly
 qui puisse me sau - ver. tu é - tais la seule - ly
 me, save me from my self. You were the on - ly



one.

one.



1

2

1st time D.S. (take 2nd ending)
 2nd time D.S.S. and Fade
 (no vocal on D.S.S.)

THROUGH THE LONG NIGHT

Words and Music by
BILLY JOEL

Moderately Slow



mp *R.H.*









(The) cold hands, the sad eyes
 warm tears, the bad dreams
 past sins are since past.














dark I - rish si - lence. It's so late but
 soft trem - bling shoul - ders. The old fears, but
 You should be sleep - ing. It's all right,

I'll wait through the long night with
 I'm here through the long night with
 sleep tight through the long night with

1. 






you, with you.






The







you, me, with— you. Oh, what has it cost you?
 me, with— me. No, I did- n't start it.















I al - most lost you a long, long time a
 You're bro - ken heart - ed from a long, long time a






go. Oh Oh you should have told me but
 go. Oh the way you hold me is

To Coda  *D.S. al Coda*  *take 2nd ending*

you had to bleed _____ to know. _____ All your
 all that I need _____ to know. _____






Coda 






And it's so late but








I'll wait through the long night with you, with—

you.



SONGS IN THE ATTIC

STREETLIFE SERENADER

Words and Music by
BILLY JOEL

Slowly

mf

1.

2.

mp

Street-life ser - e - nad - er, _____




nev - er sang on stag - es. _____ Needs no or - ches - tra -

tion, _____ mel - o - dy comes eas - y. _____

G A G Fmaj7






G D C A G

Fmaj7 G D C

Mid - night mas - quer - ad - er,
 Street - life ser - e - nad - ers,

mf

shop-pin' cen-ter he - roes. Child of Ei - sen
 have such un-der-stand - ing. How the words are





how - er, new world cel - e - bra - tor.
 spok - en, how to make the mo - tions.







1.

mf

2.

C

G

G/F 3 fr.

A/E

A

F#m

C#m

E

A/E

E

E/D

G

G/D 3 fr.

Em

Bm

D

C

A

G

Fmaj7

G

Street-life ser - e - nad - ers have no ob - li -

p

mf

mp

mf

Ped.

ga - tions. — Hold no grand il - lu - sions, —

— need no — stim - u - la - tion. — Mid-night mas - quer

ad - ers, — work-in' hard for wag - es. —

Need no vast ar - range - ment — to do their har - mo -

ni - zing. —

mp *p*

D A G

F Bb Dm A

A F#m C#m E A/E E E/D

G G/D Em Bm D C A

3 fr.

mf *rit.* *pp*

8va

Ped. *

MIAMI 2017

(SEEN THE LIGHTS GO OUT ON BROADWAY)

Moderate, 2 feel

Words and Music by
BILLY JOEL

8va-----

mp

Bb

P

C

G

Bb

D

C

G

Bb

F# bass

Gmaj7

D

A bass

G

B bass

A

C# bass

G

B bass

D

Dmaj7no3rd

G

B bass

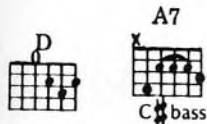
P

G

B bass

P

1. Seen the lights — go out on Broad — way
(4) — way



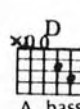
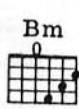
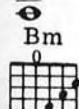
I saw the Em-pire— State laid
that was so man-y— years a -

(2nd time)



low —
go —

And life went on — be-yond the Pal -
Be-fore we all — lived here in



— i-sades they all bought — Cad-il-lacs,
Flor-i-da. Be-fore the Maf-i-a



and left there long — a - go.
took ov - er Mex i - co. —

R. H.

They held a con-cert out — in Brook - lyn —
 There are not man- y who — re - mem - ber —

G
 x 0 0 0
 B bass

P

(2nd time only)

to watch the is - land bridg - es blow —
 they say a hand - ful still sur-vive —

A7
 x
 C# bass

Bm7

G
 0 0 0

They turned our pow -
 to tell the world —

A

G
 0 0 0

D
 x 0
 F# bass

mf

er down, — and drove us un - der-ground
 a- bout — the way the lights — went out

G
 0 0 0

D
 x 0 0
 A bass

G
 x 0 0 0
 B bass

To Coda

A
 C# bass
 G
 B bass
 D

But we went right on with the show

A
 D
 A bass

D
 A
 D bass

A
 D
 G
 D bass

2. I've seen the lights — go out on Broad —
 3. I've seen the lights — go out on Broad —



way —
way —

I saw the ru -
I saw the might -



ins at my feet. —
y sky - line fall —

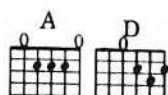


You know we al - most — did - n't no - tice it.
the boats were wait - ing — at the bat - ter - y



We'd seen it all — the time —
the un - ion went — on strike —

on For - ty
they nev - er



sec - ond street. —
sailed at all —

They burned the church -
They sent a car -



D bass



es down — in Har - lem —
rier out — from Nor - folk —



like in that Span - ish civ - il war —
and picked the Yank - ees up for free —



G bass



F# bass



the flames were ev - 'ry - where
they said that Queens — could stay





A bass



B bass



C bass

but no - one real - ly cared
and blew the Bronx a - way,

it al - ways
and sank Man -



B bass



burned up there be - fore
hat - tan out at sea



A bass

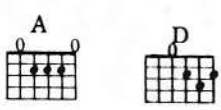
1.



2.

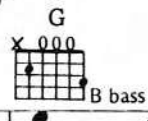
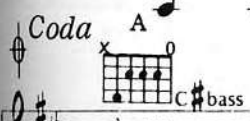


A bass

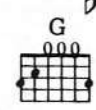
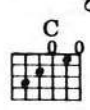


D. S. al Coda

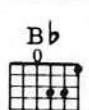
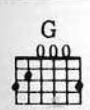
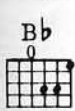
4. You know those lights — were bright on Broad —



and keep the mem - o - ry — a - live —



8va—



Repeat and fade

SUMMER, HIGHLAND FALLS

Moderate

Words and Music by
BILLY JOEL

F no3rd

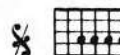


Fmaj7



A bass

Gm7



First system of piano accompaniment. Treble and bass staves. Dynamics: *mf*. Chords: F no3rd, Fmaj7, Gm7.

Bb add2



Am7



C



Second system of piano accompaniment. Treble and bass staves. Chords: Bb add2, Am7, C.

1.

Bb add2



2.

Bb add2



Third system of piano accompaniment, first ending. Treble and bass staves. Chords: Bb add2.

F



Fmaj7



A bass

Vocal melody and piano accompaniment. Treble and bass staves. Lyrics: 1. They say that these are not the best of times, but 2. So we'll ar - gue and we'll com - pro mise, and 3. Instrumental. Chords: F, Fmaj7.

Gm7



Bb add2



F



They're the on - ly times — I've ev - er known —
 re - a - lize — that noth - ing's ev - er changed —

Fmaj7



A bass

Gm7



Bb add2



and I be -
 for all our —

Fmaj7



A bass

lieve there is a time — for — med - i - ta -
 mu - tu - al ex - per - i - ence, our —

Gm7



Bb add2



tion — in ca - the - drals of our own —
 sep - a - rate con - clu - sions are the

same.

Now, I have seen that sad sur - ren - der in my
 Now we are forced to re - cog-nize our in - hu -
 (3) How thought - less-ly we dis - si - pate our

lov-er's eyes
 man - i - ty
 en - er-gies

and I can on - ly
 our rea - son co - ex -
 per - haps we don't ful -

stand a - part and sym - pa-thize
 ists with our in - san - i - ty
 fill each oth - ers fan - ta - sies

For we are
 And though we
 And as we

Chords: C, G, C, A7, Dm, C, Bb add2, F, G7sus, G7, Csus, C.

Bass: C# bass, A bass.

Figures: 3, 3, 7.

B \flat F
A bass

al - ways what our sit - u - a - tions hand -
choose be - tween re - al - i - ty - and mad -
stand up - on the ledg - es of our

Gm7 C B \flat add2

us, it's eith - er sad - ness or eu - pho - ri - a -
ness it's eith - er sad - ness or eu - pho - ri - a -
lives, with our re - spec - tive sim - i - lar - i - ties

E \flat 1. 2. B \flat D. C. (take second ending at intro) 3. B \flat

It's eith - er

C F F A bass D. S. $\frac{3}{4}$ and repeat intro til fade

sad - ness or eu - pho - ri - a

LOS ANGELENOS

Words and Music by
BILLY JOEL

Moderate beat

1. Los An - ge - le -

mf

Dm C

- nos — all come from some - where, — To live in sun-
- nos — all come from some - where, — Cuz it's all so eas-

(Instrumental)

Dm C

- shine their funk - y ex - ile. — Mid - west - ern
- y to be - come ac - quaint - ed. — E - lec - tric

la - dies, high - heeled and fad - ed, Driv-in' sleek new
 ba - bies, blue - jeaned and jad - ed, Such hot sweet

sports cars with their New York cow - boys.
 school - girls so ed - u - cat - ed.

Hid - ing up in the moun - tains, lay - ing low in the can -
 Tan - ning out in the beach - es with their Mex - i - can reef -
 Hid - ing up in the moun - tains, lay - ing low in the can -

- yons, Go - in' no-where on the streets with the Span - ish names. Mak - in' love with the na -
 - ers, No one ev - er has to feel like a ref - u - gee. Go - ing in - to ga - rag -
 - yons, Go - in' no-where on the streets with the Span - ish names. Mak - in' love with the na -

Bb Am F Bb/C F

- tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone - by -
 - es for ex - ot - ic mas - sag - es, Mak - ing up for all the time gone - by -
 - tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone - by -

1. 2. 3.

G C G

2. Los An - ge - le -
 3. (Instrumental)

C Dm C

Los An - ge - le - nos all come from some - where, -

Dm C

It's so fa - mil - iar, their for - eign fac - es. -

SHE'S GOT A WAY

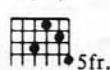
Words and Music by
BILLY JOEL

Slow and steady

G



D/F#



She's got a way — a - bout —
She's got a smile — that heals —

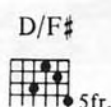
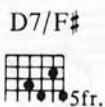
f *mf*

Em



— her.
— me

I don't know — what it is, — But I
I don't know — what it is, — But I



know that I — can't live with - out — her.
have to laugh — when she re - veals — me.

She's got a way — of
She's got a way — of

Em G7/D C

pleas - in' - I don't know - why it is, - But there
talk - in' - I don't know - why it is, - But it

D7 C/E D7/F# D7 1. Eb maj7 F4addG

does - n't have - to be - a rea - son an - y - where -
lifts me up - when we - are walk - in'

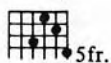
2. Eb maj7 F4addG G 3fr.

an - y - where - She

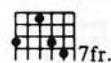
D Am G 3fr. Gm 3fr.

comes to me - when I'm feel - in' down, - In - spires - me - with - out a sound. - She

D/F#



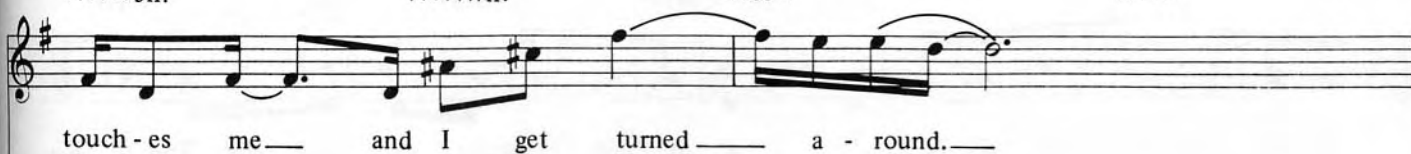
F# / A#



Bm



D7/A



G



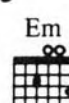
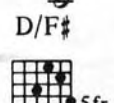
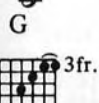
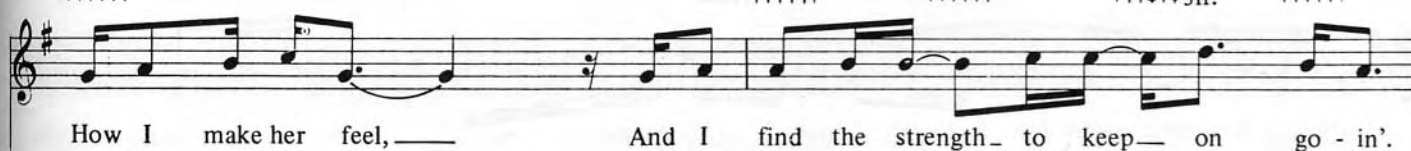
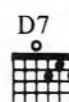
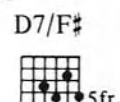
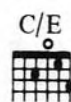
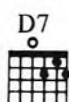
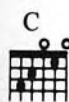
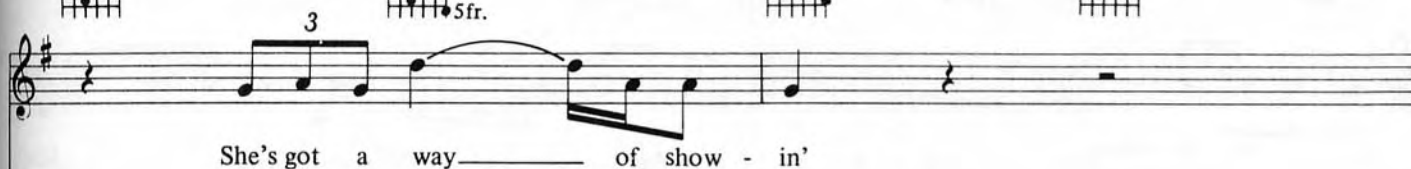
D/F#



Em



G7/D



 C
  D7
  C/E
  D7/F# 5fr.
  D7

ev - 'ry - where — she goes — a mil - lion dreams — of love sur - round — her

 Eb maj7
  F4addG
  G 3fr.

ev - 'ry - where. She

 D
  Am
  G 3fr.
  Gm/C

comes to me — when I'm feel - in' down, — in - spires — me — with - out a sound. — She

 D/F# 5fr.
  F#/A# 7fr.
  Bm
  D7/A
  G 3fr.
  D/F# 5fr.
  Em

touch-es me, — I get turned — a - round — Oh — Oh — Oh. —

poco rit.

G



D/F#



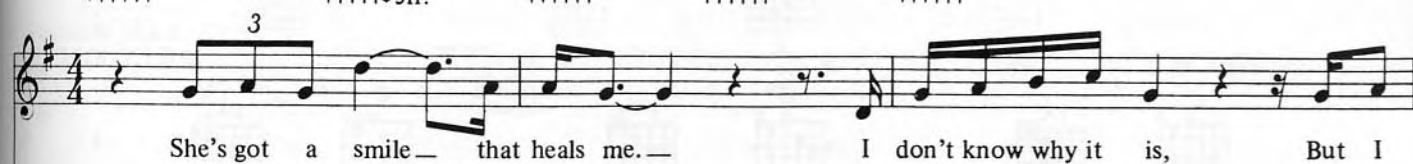
Em



G7/D



C



D7



C/E



D7/F#



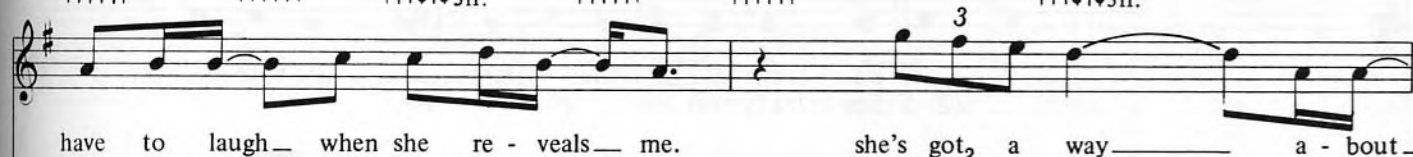
D7



G



D7/F#



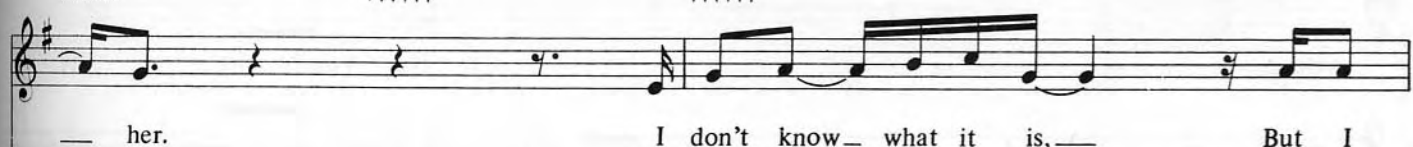
Em



G7/D



C



D7



C/E



D7/F#



D7



Eb maj7



F4addG



G



EVERYBODY LOVES YOU NOW

Words and Music by
BILLY JOEL

Quickly, in 2

mf

C F/C C F/C C F/C

C F/C C F/C C F/C

1. Ba - by all the lights are turned on
(2 - 5 See extra lyrics)

Dm F

you. Now you're in the

C F/C C F/C

cen-ter of the stage.


C F/C C F/C Dm



Ev - 'ry - thing — re - volves — on what you do.



F



Ah, you are in — your prime — you've come of age. —




C F/C C F/C Dm



You can al - ways



G



To Coda

have your way — some - how cause



ev - ry - bod - y loves you now.

Chorus

Ah, they all want your white bod - y. —

And they a-wait — your — re - ply.

The musical score is written for guitar and piano. The guitar part features several chords: F, G, C, F/C, Bb, and F/A. The piano part provides a harmonic accompaniment. The lyrics are: 'ev - ry - bod - y loves you now.' and 'Chorus Ah, they all want your white bod - y. — And they a-wait — your — re - ply.'

Bb F/A C

Ah, but be-tween — you and me — and the

Sta - ten Is - land fer - ry

Em/Bb Am C/G F#dim

(verse 4) no — more. —

Fm D.C. for verse 3 and 4 then D.C. al Coda

so do I. —

Coda

ev - ry - bod -

G C

y loves you now. —

—

2. You can walk away from your mistakes.
You can turn your back on what you do.
Just a little smile is all it takes.
You can have your cake and eat it too.
Loneliness will get to you somehow,
But everybody loves you now.

Chorus:

Ah, they all want your white body. . . etc.

3. All the people want to know your name,
And soon there will be lines outside your door.
Feelings do not matter in your game.
'Cause nothing's gonna touch you anymore.
So your life is only living anyhow,
And everybody loves you now.
4. Close your eyes when you don't want to see,
And stay at home when you don't want to go.
Only speak to those who will agree,
Yeah, and close your mind when you don't want to know.
You have lost your innocence somehow,
But everybody loves you now.

Chorus:

Ah, you know that nothin' lasts forever
And it's all been done before
Ah but you ain't got the time
To go to Cold Spring Harbor no more.

5. See how all the people gather 'round.
Hey, isn't it a thrill to see them crawl.
Keep your eyes ahead and don't look down,
Yeah, and lock yourself inside your sacred wall.
This is what you wanted ain't you proud,
'Cause everybody loves you now.

CAPTAIN JACK

Words and Music by
Billy Joel

Slowly

F

Bbmaj7

F

Bbmaj7

The piano introduction consists of four measures. The first measure is in F major (one flat) and 4/4 time, featuring a steady eighth-note accompaniment in the right hand and a single bass note in the left hand. The second and third measures are in Bbmaj7 (three flats) and feature a more complex eighth-note accompaniment in the right hand with a single bass note in the left. The fourth measure returns to F major with a similar eighth-note accompaniment and a single bass note.

F

Bbmaj7

1. Sat - ur - day night_ 'nd you're still_ hang - in' a - round,_
 2. Your sis - ter's_ gone out,_ she's on a date_
 3. So you de - cide_ to take_ a hol - i - day,_
 4. So you play your_ al - bums and_ you smoke your pot,_

F

Bbmaj7

You're tired of liv - in' in your_ one horse town._
 And you just sit at home and_ mas - tur - bate._
 You got your tape deck and your brand new Chev - ro - let.
 And you meet your girl friend in the park - ing lot._

F Bbmaj7

You'd like to find a lit - tle hole in the ground for a
The phone is gon - na ring soon, but you just can't wait for that
Ah but there's no place to go an - y way and what
Oh, but still you're ach - ing for the things you have - n't got, what went

Am7 C

while
call
for
wrong

mmm
mmm
mmm
mmm

F Bbmaj7

So you go to the vil - lage in your tie - dye jeans,
So you stand on the cor - ner in your new Eng - lish clothes,
You've got ev - 'ry - thing, but noth - in's cool,
And if you can't un - der - stand why your world is so dead,

F **Bbmaj7**

And you stare at the junk - ies and the clo - set queens, -
 And you look so — pol - ished from your hair down to your toes, -
 They've just found your — fa - ther in the swim-ming pool, -
 And why you've got to keep in style and feed your head, -

F **Bbmaj7**

It's like some por - no - graph - ic mag - a - zine, - and you
 But still your fin - gers gon - na pick your nose — af - ter
 And you guess you won't be go - ing back to school — an - y -
 Well, you're twen-ty one and still your moth - er makes your bed — and that's too

Am7 **D7(sus4)** **D7**

smile
 all
 more
 long


mmm
 mmm
 mmm
 mmm

Chorus













But Cap - tain Jack_ will get you high to - night_


and take you to_ your spe - cial is - land.

Cap - tain Jack will get you by to - night,_



To Coda


just a lit - tle push_ 'n' you'll be smil - in'._ La da, da_

F  Bbmaj7 

Oh _____ yeah, yeah.










F  Bbmaj7  D.S. al Coda 



Coda  C  G  D 

smil - in' _____ Yeah, _____ Cap - tain Jack will get _____ you



C  D  G  D  C  D  G 

by to - night, _____ Yeah, _____ Cap - tain Jack will get _____ you by to - night. _____



SAY GOODBYE TO HOLLYWOOD

Words and Music by
BILLY JOEL

Fast Rock 'n' roll



6 Instrumental

1. Bob - by's driv - in' through the cit - y to - night through the lights
2. John - ny's tak - in' care of things for a while and his style
- 3.5. So ma - y fac - es in and out of my life some will last
4. Instrumental

F



— in a hot new rent - a - car.
— is so right for trou - ba - dours.
— some will just be now and then.



He joins the lov - ers in his heav - y ma - chine, — it's a scene —
 They got him sit - ting with his back to the door — and he won't —
 Life is a ser - ies of hel - los and good - byes — I'm a - fraid —

F



— down on Sun - set Boul - e - vard.
 — be my fast gun an - y - more.
 — it's time for good - bye a - gain.

Chorus

Dm7



G9 sus



Say good-bye to Hol - ly-wood, say good-bye my ba -

Am



by; say good - bye to Hol -

G9 sus



ly - wood,

say good - bye my ba -

C

*D. C. for 6th (Instrumental) verse and fade*

by.

Cmaj7

Bridge



B



Mov - in' on — is a chance that you take an - y time —

Em



C



G



— you try — to stay —

to - geth - er,

whoa

say a word — out of line and you find that the friends —

— you had are — gone — for - ev - er

for - ev - er.

D. S. $\frac{3}{4}$ for 3rd verse & 4th (Instrumental) then D. S. $\frac{3}{4}$ for 5th verse

Chord diagrams: D, Cmaj7, B, Em, C, G, Dm, G

YOU'RE MY HOME

Words and Music by
Billy Joel

Moderate 4

F

C/E

E♭add9 3 fr.

B♭/D

The first system of the piano introduction features a treble and bass staff in 4/4 time. The treble staff has a melodic line with eighth notes, while the bass staff provides a simple harmonic accompaniment. Chord diagrams for F, C/E, E♭add9 3 fr., and B♭/D are shown above the treble staff.

F

C/E

B♭/D

C7

The second system continues the piano introduction with a similar melodic and harmonic structure. Chord diagrams for F, C/E, B♭/D, and C7 are shown above the treble staff.

F

C/F

E♭/F

The third system begins the vocal melody. The treble staff contains the vocal line, and the bass staff provides a simple accompaniment. The lyrics are: 1. When you look in - to my eyes and you; 2. When you touch my wea - ry head and you; 3. If I trav - el all my life and I. Chord diagrams for F, C/F, and E♭/F are shown above the treble staff.

B♭

C7sus4

The fourth system concludes the vocal melody. The treble staff contains the vocal line, and the bass staff provides a simple accompaniment. The lyrics are: see the cra - zy gyp - sy in my soul, tell me ev - 'ry - thing will be my al - right, nev - er get to stop and set - tle down, you say. Chord diagrams for B♭ and C7sus4 are shown above the treble staff.





It al - ways comes as a sur - prise — when I
 use my bod - y for your bed — and my
 Long as I have you by my side — there's a





feel my with - ered roots be - gin to grow. Well, I
 love will keep you warm through - out the night. Well, I'll
 roof a - bove and good walls all a - round. You're my





nev - er had a place — that I could call my ver - y own, But
 nev - er be a stran - ger and I'll nev - er be a - lone, Where -
 cas - tle, you're my cab - in and my in - stant pleas - ure dome. I




To Coda


1.
 3 fr.
 

that's al - right my love, 'cause you're my home.
 ev - er we're to - geth - er that's my home.
 need you in my house 'cause you're my

2. Bb/D. F/C Dm C F

Home can be the Penn-syl-van - ia Turn - pike,

Dm C Gm7 Dm C

In - di-an - a ear - ly morn - ing dew, High up in the hills of Cal - i -

F Dm C Gm

for - nia, home is just an - oth - er word for you.

D.S. al Coda
C9(sus4)

Coda F C/E Eb add9 3 fr. Bb/D F C/E Bb/D C7 F

home.

home.

(THE) BALLAD OF BILLY THE KID

Words and Music by
Billy Joel

Moderately

F/G

C/G

G

F/G

C/G

The piano introduction consists of two systems of music. The first system has two measures, and the second system has two measures. Each measure contains a treble and bass staff. The treble staff features a series of chords and single notes, while the bass staff provides a steady eighth-note accompaniment. Chord diagrams for F/G, C/G, G, F/G, and C/G are shown above the treble staff.

This system contains the first line of the song. The vocal melody is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are: "From a town known as Wheeling West Vir-gin-". Chord diagrams for G and Em are shown above the vocal staff.

This system contains the second line of the song. The vocal melody is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are: "ia rode a boy with a six-gun in his hand,". Chord diagrams for F, G, and Em are shown above the vocal staff.






(THE) BALLAD OF BILLY THE KID







And his dar - ing life of crime_ made him a

le - gend in his time_ east and west_ of the Ri - o Grande.





Well he





2. start - ed with a bank_ in Col - o - ra do, in the
 4. One cold day a pos - se cap - tured Bil - ly, and the

G Em F C D

pock - et of his vest a Colt he hid, And his
 judge said string 'im up for what he did, And the

G Em F C G

age cow - boys and his size kin took the tell - er by sur - prise_ and
 and their kin like the sea came pour - in' in to watch

Am7 D7(sus4) F/G C/G G

the word spread of Bil - ly the Kid. Well he
 the hang - in' of Bil - ly the Kid.

C D Em Bm

nev - er trav - elled heav - y, yes he al - ways rode a - lone, and he

C C/D G7(sus4)

soon put man - y old - er guns_ to shame._ Well he

C D Em Bm

nev - er had a sweet - heart, and he nev - er had a home,_ but the
tho' he fin - ally found a home_ un - der -

C D(sus4) D

cow - boys and the ranch - ers knew_ his name._ 3. Well he
neath the boot - hill grave_ that bears_ his name._ 5. From a

G Em F

robbed his way from U - tah to O - kla - hom - a and the
town known as Oy - ster Bay, Long_ Is - land rode a

G Em F C D

law just could-n't seem_ to track him down, And it
 boy_ with a six - pack in his hand, And his

G Em F C G

served his leg - end well, for the folks they love_ to tell_ 'bout_
 dar - ing life of crime_ made him a leg - end in his time_ east and

Am7 D7(sus4) To Coda F/G C/G G D.S.al Coda

when Bil - ly the Kid_ was in town.
 west of the Ri - o

Coda F/G C/G G F/G C/G G

Grande.

Coda F/G C/G G F/G C/G G

Grande.

I'VE LOVED THESE DAYS

Words and Music by
BILLY JOEL

Slowly, Majestically

mf

mp

p *mp*

mf

C

D

G

C bass

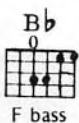
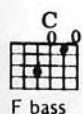
B bass

Bb6

F

1. Now, we take our time, so non-cha-lant and spend our nights.
2. We light our lamps for at-mos-phere and hang our hopes.
3. 4. 6. (see extra lyrics)
5. (Instrumental)

so bon vi-vant. We dress our days
on chan-de-liers. We're go-ing wrong,



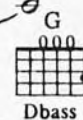
in sil - ken robes
we're gain - ing weight

The mon - ey comes
We're sleep - ing long



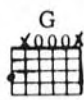
the mon - ey goes
and far too late

we know it's all
and so it's time



a pass - ing phase
to change our ways

1.3.5.



2.6.



D. S.

After last verse go to Coda

But I've loved these days.

4.

Dm G6 Dm C

G bass 0000 G bass 0 0 0

D. S. S. for instrumental verse

But I've loved these days

Coda

rit.

8va

3. Now as we indulge in things refined
We hide our hearts from harder times
A string of pearls a foreign car
Oh we can only go so far
on caviar and cabernet.

4. We drown our doubts in dry champagne
And soothe our souls with fine cocaine
I don't know why I even care
We get so high and get no where
We'll have to change our jaded ways
But I've loved these days.

5. Instrumental

6. So before we end and then begin
We'll drink a toast to how it's been
A few more hours to be complete
A few more nights on satin sheets
A few more times that I can say
I've loved these days.



THE NYLON CURTAIN

LAURA

Words and Music by
BILLY JOEL

Slowly

Guitar → A5
(Capo up
1 fret)

Keyboard → Bb5

7fr. 5fr. 3fr. 7fr. 5fr. 3fr.

A5 G5 F5 D5 A5 G5 F5 D5

Bb5 Ab5 Gb5 Eb5 Bb5 Ab5 Gb5 Eb5

p delicately

A Bb F#m Gm B7 C7

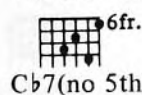
Lau - ra Calls me In the mid - dle of the night Pass - es on her

D Eb A Bb

Pain - ful in - for - ma - tion Then these care - less fin - gers They get

F#m Gm B7 C7 F Gb

caught in her vice 'Til they're bleed-ing On my cof - fee ta - ble

B \flat 7(no 5th)C \flat 7(no 5th)

E7(no 5th)



F7(no 5th)

F \sharp m

Gm

Liv - ing a - lone is - n't

f

all that It's cracked up to be

be

F

G \flat B \flat 7(no 5th)C \flat 7(no 5th)

E7(no 5th)



F7(no 5th)

oh - wo - wo

mp

I'm on her side Why does

f

she push the poi - son on

F \sharp m

Gm

F

G \flat B \flat C \flat

A

B \flat

me?

oh

mp

- wo

Lau - ra Has a

F \sharp m

Gm

B7



C7

D

E \flat

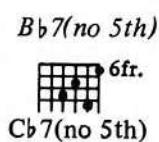
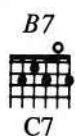
ver - y hard time

All her life has

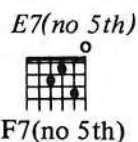
Been one long dis - as - ter



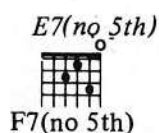
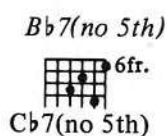
Then she tells me She sud - den - ly be - lieves she's seen A ver - y good sign




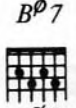
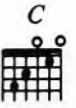
She'll be tak - ing Some ag - res - sive ac - tion *f* fight her wars While she's



slam - ming her doors In my face Oh - wo — *mp*

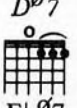
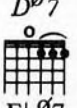
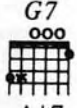


f Fail - ure to break Was the on - ly mis - take That she made

 **F**
 **B^b7**
 **C**
G^b **C^b7** **D^b**

Oh - wo _____ Here I am Feel - ing like a (bleep) - ing

mp *mf*

 **D7**
 **E^b7**
 **D[#]7**
 **G7**
E^b7 **A^b7**

fool Do I re - act the way ex - act - ly She in -

 **C**
 **C/E**
D^b **D^b/F**

tends me to?— Ev - 'ry - time I think I'm off the hook She makes me lose my

 **D7**
 **D[#]7**
 **G7**
E^b7 **E^b7** **A^b7**

cool I'm her ma - chine And she can punch all the keys She can

G#°7



A°7

E7(no 5th)



F7(no 5th)

A



Bb

push an - y but - ton I was pro - grammed through

Lau - ra
Lau - ra

Calls me
Loves me

When she
E - ver

F#m



Gm

B7



C7

D



Eb

needs a good fix
if I don't care

All her ques - tions
That's my prob - lem

Will get sym - pa - thet - ic
That's her sa - cred ab - so

A



Bb

A/G#



Bb/A

F#m



Gm

an - swers I should Be so Im - mu - nized to
lu - tion If she Had to She would put her -

All of her tricks
self in my chair

B7



C7

F



Gb

Bb7(no 5th)



Cb7(no 5th)

She's sur - viv - ing
E - ven though I

On her sec - ond chanc - es
Faced e - lec - tro - cu - tion

Some - times I feel like this
She al - ways says I'm the

E7(no 5th)



F7(no 5th)

F#m



Gm

F



Gb

God - fa - ther deal is all wrong
Best friend that she's ev - er had

Oh wo _____
Oh wo _____
mp

Bb7(no 5th)



6fr.

Cb7(no 5th)

E7(no 5th)



F7(no 5th)

F#m



Gm

To Coda

How can she hold an um - bil - i - cal chord For so long?
How do you hang an up on some - one who needs you that bad?

f

F



Gb

Bb7



C#7

C



Db

D7



Eb7

D#7



Eb#7

G7



Ab7

Oh wo _____
Oh _____
mf

Oh _____

C



Db

C/E



Db/F

I've done ev - 'ry - thing I can What else am I sup - posed to do?.

I'm her ma - chine And she can punch all the keys She can

push an - y but - ton I was pro - grammed through

D.S. al Coda

Oh - wo

Coda

(solo)
p delicately

PRESSURE

Words and Music by
BILLY JOEL


Moderately bright 4

N.C.

mp (Even 8th note feel)

Chord diagrams shown below the staff:

- System 1: Dm, Gm6/D, C#°7/D, Dm, Dm6, Gm/D
- System 2: A7/D, Dm, Gm6/D, C#°7/D, Dm
- System 3: Dm6, Gm/D, C#°7/D, D

G  D 

You have_ to learn_ to pace_ your - self
 You used_ to call_ me par - a - noid
 Don't ask_ for help_ you're all_ a - lone

C/D  D  N.C.  G 





Pres - sure
 Pres - sure
 Pres - sure

You're just_ like ev - 'ry - bod - y else_
 But e - ven you can - not_ a - void_
 You'll have_ to an - swer to_ your own_

D  C/D  D  N.C.  Gm  3fr.

Pres - sure
 Pres - sure
 Pres - sure

You've on - ly had_
 You turned_ the tap_
 I'm sure_ you'll have_

C  5fr. C#°7  5fr. Dm  Am/C 

to run_ so far So good
 dance in - to your cru - sade
 some cos - mic ra - tion - ale

B \flat F/A G7

But you will come to a place Where the on -
 Now here you are are with your faith Pe -
 But here you are in the ninth And your men out -

A7/E A7/C \sharp Dm Am/C Dm/C B \flat

ly thing you feel Are load - ed guns in your
 ter Pan ad - vice You have no to scars on but your
 and three men on No where to look in your in -

F/A A7/E A7/C \sharp Dm Gm6/D

face And you'll have to deal with Pres - sure
 face And you can - not han - dle Pres - sure
 side Where we all re - spond to Pres - sure

C \sharp 7/D Dm Dm6 Gm/D A7/D Dm

Dm Gm6/D C#°7/D Dm Dm6 Gm/D

This system contains the first six measures of the piece. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The guitar chords are indicated above the staff: Dm, Gm6/D, C#°7/D, Dm, Dm6, and Gm/D.

1. C#°7/D D 2.3. C#°7/D D

This system contains measures 7 through 10. Measures 7 and 8 are marked with a first ending bracket and a repeat sign. Measures 9 and 10 are marked with a second ending bracket and a repeat sign. The guitar chords are C#°7/D, D, C#°7/D, and D.

G Dmaj7/F#

All grown up and no place to go—
Instrumental

This system contains measures 11 through 14. The piano part continues with the same bass line. The guitar chords are G and Dmaj7/F#. The lyrics "All grown up and no place to go—" are written below the staff, with "Instrumental" written below the first measure.

G Dmaj7/F#

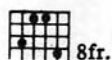
Psych One Psych Two What do you know?—

This system contains measures 15 through 18. The piano part continues with the same bass line. The guitar chords are G and Dmaj7/F#. The lyrics "Psych One Psych Two What do you know?—" are written below the staff.

F

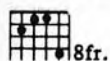


Cmaj7/E



All your life is Chan - nel Thir - teen
All your life is Time Mag - a - zine

Cm+7/Eb



G/D



D



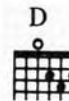
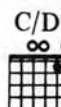
To Coda



Ses - a - me Street
I read it too

What does it mean?
What does it mean?

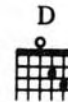
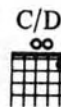
N.C.



N.C.

I'll tell you what it means: Pres - sure!

N.C.



D.S. al Coda

N.C.



Pres - sure!

Coda

G D/G G D/G G

N.C.

lightly

G D/G G D/G G

N.C.

Pres - sure!

G Gm C C#°7 Dm Am/C

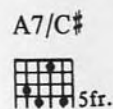
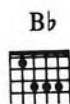
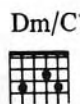
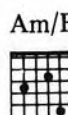
3fr. 5fr. 5fr.

I'm sure you'll have some cos - mic ra - tion - ale

Bb F/A G7 A7/E A7/C#

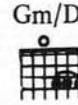
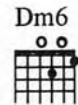
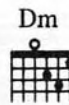
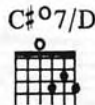
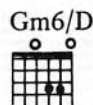
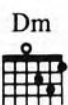
5fr.

But here_ you are with your faith And your Pe - ter Pan_ ad

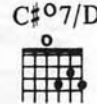
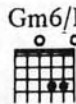
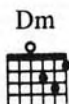
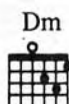


5fr.

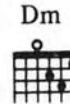
vice You have no scars on your face And you can - not han - dle



Pres - sure!



Pres - sure!



One, two, three, four Pres - sure!

ALLENTOWN

Words and Music by
BILLY JOEL

Moderately

N.C.

N.C.

mf

Well we're
Well we're

mp

Em7

A

D

Am7

D

liv - ing here in Al - len - town
wait - ing here in Al - len - town

And they're clos - ing all the fac - to - ries down.
For the Penn - syl - va - nia we nev - er found.

G

Em7

A

Bm

F#m/A

7fr.

5fr.

7fr.

5fr.

5fr.

Out in
For the

Beth - le - hem they're kill - ing time
prom - is - es our teach - ers gave

Fill - ing out forms.
If we worked hard

Em/G 3fr. D/F# A4 A Em7 A

Stand - ing in line
If we be - haved

Well our fa - thers fought the Sec - ond World War.
So the grad - u - a - tions hang on the wall.

D Am7 D G

Spent their week - ends on the Jer - sey shore
But they nev - er real - ly helped us at all

Met our
No they

Em7 A Bm F#m/A Em/G D/F#

moth - ers in the U S
nev - er taught us what was O real

Asked them to dance
I - ron and coke

Danced with them slow
and chro - mi - um steel.

A4 A Em7 A D

And we're liv - ing here in Al - len - town
And we're wait - ing here in Al - len - town

But the
But they've

F/A G/B C Am7 D

rest-less-ness was hand-ed down
tak-en all the coal from the ground

And it's get-ting ver-y hard-to stay
And the un-ion peo-ple crawled a-way

Em G/B C D C

N.C.

N.C. F

N.C.




Ev-ry

(strong)

G/F F G/F Bb/F

child had a pret-ty good shot

To get at least as far as their old man

got But some - thing hap - pened on the way to that place They threw an




A - mer - i - can flag in our face






mf

N.C.

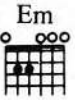


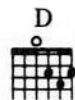



Well I'm *mp* liv - ing here in Al - len - town And it's

hard to keep a good man down — But I won't be get - ting up to - day.






N.C.




f (solo)

3 3 3 3

sim.

F G/F

C N.C. dim.

C Em D Em G/B

And it's get - ing ver - y hard - to stay

C D Am7 D G C/G G

And we're liv - ing here in Al - len - town

GOODNIGHT SAIGON

Words and Music by
BILLY JOEL

Slow and steady

F

Dm

B \flat maj7

G9

mp

We met as

Dm/F

G7

C

C/E

Dm/F

G7

soul mates
spas - tic

On Par - ris
Like tame - less

Is - land
hors - es

We left as
We left in

in - mates
plas - tic

From an a -
As num - bered

p - mp

C

Em

Am

Em

Am

sy - lum
corp - ses

And we were
And we learned

sharp
fast

As sharp as
To trav - el

knives
light

And we were
Our arms were

1. Dm

Dm/C

G/B

Dm7/A

G

so gung ho

To lay down our

lives

We came in

2. Dm Dm/C Bb Gm Dm

heav - y But our bel - lies were tight

G9 Dm/F G7 C C/E

We had no home front We had no soft soap They sent us

Dm/F G7 C Em Am

Play - boy They gave us Bob Hope We dug in deep And shot on

Em Am Dm Dm/C G/B Dm7/A G

sight And prayed to Je - sus Christ with all of our might We had no

Dm/F G7 C C/E Dm/F G7
 cam - 'ras weeks To shoot the land - scape We passed the hash - pipe And played our
 six weeks On Par - ris Is - land We held the coast - line They held the
mf

C Em Am Em Am
 Doors tapes And it was dark So dark at night And we held
 high - lands And they were sharp As sharp as knives They heard the
 with 8va b[♭] with 8va b[♭]

Dm Dm/C
 on to each oth - er Like broth - er to broth - er We
 hum of our mo - tors They coun - ted the ro - tors And

B \flat F/A Gm7 C/B \flat
 prom - ised our moth - ers we'd write
 wait - ed for us _____ to ar - rive } And we would

F/A B \flat C C/B \flat F/A B \flat G7/B

all go down to - geth - er — We said we'd all go down to -

C C/B \flat F/A B \flat Dm/A G9 F

geth - er — Yes we would all go down to - geth - er —
p sub.

To Coda

Dm G9 Dm/F G7 C C/E

Re - mem - ber Char - lie Re - mem - ber Bak - er They left their

Dm/F G7 C Em Am Em Am

child - hood On ev - 'ry a - cre And who was wrong? And who was right? It did - n't

with 8va b-----

Dm Dm/C B \flat G9

mat - ter in the thick of the fight

Am G/B C Dm E Dm/F F E7 - 9

We held the day In the palm Of our hand

p

Am G/B C Dm E Dm/F G9

They ruled the night And the night Seemed to last as long as

mp *mf*

D.S. al Coda

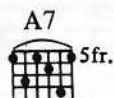
Coda Dm B \flat maj7 G9 F

Repeat and fade

(A) ROOM OF OUR OWN

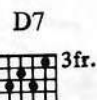
Words and Music by
BILLY JOEL

Bright Boogie Rock (♩ = ♪³)

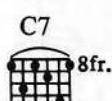


mf

2nd time; Listen!



You've got the dia - monds_ and I've got spades
You've got the day shift_ and I've got nights



You've got pills And I've_ got But ra - zor blades_
We go wrong at times_ But we've got rights_

*Tone cluster consisting of E₄, E_b and A

(A) ROOM OF OUR OWN

A7 5fr. D7 3fr.

You've got got yo - ga, hon - ey I've got got beer
You've got got T V shows I've got got crime

F7 C7 8fr.

But You got got o - ver - priced_ And I got weird_ But it's al -
But you've got got your room, hon - ey and I've got mine_ It's al -

G7 3fr. Bb

right right We're the same_ e - ven though we're a - lone_
right right It's the the one thing that we should have known

F7 G7 3fr.

It's al - right Yes, we all need a room.
Yes, it's al - right

E7 5fr. A7 5fr.

of our own

A7 5fr.

You've got

Instrumental

D7 3fr.

love, dar - lin' I've got sex

F7 C7 8fr.

You've got cash, ma - ma and I've got checks_

A7 5fr. D7 3fr.

You've got bus - 'ness, ba - by I've got the kids

F7 C7 8fr.

You got crowd - ed just the way I did But it's al -
And it's al -

G7 3fr. Bb

right right 'cause we all need a place to call
right Yes, we all need a place to call

F7 G7 3fr.

home home it's al - right } Yes, we all need a room
home it's al - right }

E7



A7

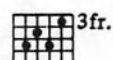


To Coda



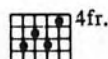
of our own

D7

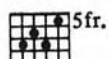


I can still re -

Eb7



E7



Eb7



mem - ber packed to - geth - er Like a can of sar - dines

D7



N.C.

Db7



N.C.

C7



B7



ooo

No no

no

B \flat 7 6fr. A7 5fr. D7 3fr. E \flat 7 4fr.

Push - in', shov - in', That's when lov - in'

E7 5fr. F7 6fr.

Starts to come a - part at the seams

N.C. F7 6fr. N.C. 3

oh no, (stutter) no, no,

C 5fr. C/B \flat 5fr. D.S. al Coda

no

Coda A7 5fr.

It's al -

SHE'S RIGHT ON TIME

D7 3fr.

E♭7 E♭7 5fr. 4fr.

right
(with vocal variations as below)

It's — al —

E7 5fr.

A7 5fr.

right To have a room of your own

Repeat and fade

No, no, no it's alright
 Yeah, it's alright, mama
 To have a room of our own
 Sometimes you've got to get away
 Got to get away
 Got to get away
 Got to get away to a room of our own
 Got to have a room
 Got to have a little elbow room of my own.

SHE'S RIGHT ON TIME

Words and Music by
BILLY JOEL

Slowly

C (Guitarists: Play
fingerstyle)

D

E5

mp

E^{IV}

B^{II}/E

D/E

A/E

Turn on all the Christ-mas lights_ 'Cause ba-by's com-ing home to-night_
I'm a man with so much ten-sion Far too man-y sins to men-tion

C/E

B^{IV}/E

E

E/D

I can hear_ her foot-steps in the street She don't have_ to take_it an-y more But

C

B

A⁷₄

A

Turn the chor-al mu-sic high-er_ since she said_ she's com-ing home_ I've Pile more wood up-on_ the fire_
torn out all my tel-e-phones_

Dm7

G7

C

C/Bb

That should make_ the at - mos - phere com - plete
soon she will_ be walk - ing through that door

F

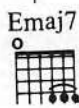
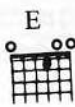
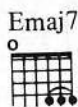
G

Am

B

I've had to wait_ for - ev - er
I may be go - ing no - where

But bet - ter late_ than nev - er
But I_ don't mind_ if she's_ there

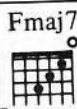
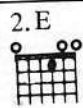
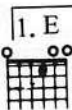
cresc.

Harmony in small notes

She's just_ in time_ for me_

She's right_ on time_

She's right_ where she_ should be_



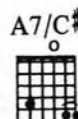
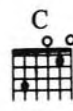
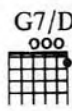
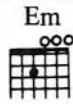
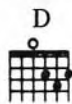
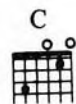
She's right_ on time_

She's right_ on time_



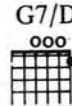
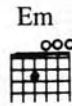
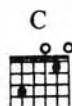
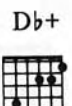
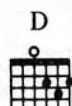
*actual figure=



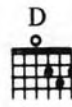
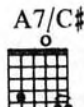
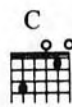


Left to my own de-vice I can al-ways make be-lieve That there's noth-ing

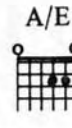
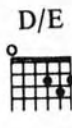
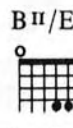
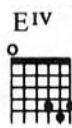
mf



wrong Oh still I will choose to live In the com-pli-ca-ted world



That we shared for so long Good or bad Right or wrong



And it oc-curred to me While I set up my Christ-mas tree She

C/E

B¹/E

E

E/D

nev - er missed a cue Or lost a beat

C

B

A⁷₄

A

Ev - 'ry time I lost the me - ter
Turn the chor - al mu - sic high - er

There she was when I would need her
Pile more wood up on the fire

Dm7

G7

C

C/B^b

Greet - ing me with foot - steps in the street
That will make the at - mos - phere com - plete

F

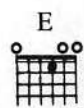
G

Am

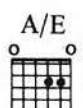
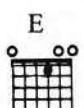
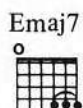
B

I guess I should have known it
I've had to wait for - ev - er

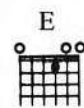
She'd find the per - fect mo - ment
But bet - ter late than nev - er



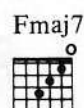
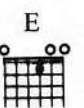
harmony in small notes



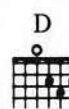
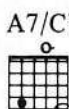
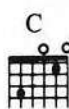
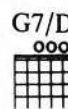
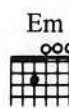
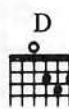
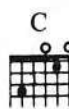
She's just_ in time_ for me_ She's right_ on time_



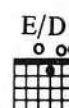
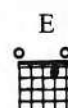
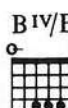
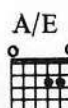
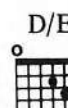
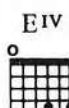
To Coda



She's right where she_ should be_ She's right_ on time_



(solo)
mp



Oh_

mf

(#)

D.S. al Coda

89818283

Coda

E A/E E Emaj7

She's right_ on time

E A/E E Emaj7

She's right_ on time

E A/E

She's right_ on time

C D E5

mp

mp

SURPRISES

Words and Music by
BILLY JOEL

Moderately slow

The piano introduction consists of four measures in 4/4 time. The melody is in the right hand, starting on a half note E4, followed by a quarter note F#4, and then a half note G#4. The bass line is in the left hand, starting on a half note E2, followed by a quarter note F#2, and then a half note G#2. The dynamic is marked *mp*.

The first system of the song features three measures of music. Above the staff, guitar chords are indicated: E4, Em addA, and D6. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Don't get ex - cit - ed", "Don't say a word_", and "No - bod - y no - ticed". The dynamic is marked *mf*.

The second system of the song features four measures of music. Above the staff, guitar chords are indicated: A/C# (10fr.), Am/C (10fr.), G/B (8fr.), and Gm/Bb (8fr.). The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Noth - ing was heard_ It was com -", "mit - ted dis - crete - ly It was", "han - dled so neat - ly And it".

The third system of the song features five measures of music. Above the staff, guitar chords are indicated: F (6fr.), C/E (8fr.), Dm (6fr.), A4, and A. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "should - n't sur - prise_ you at all", and "You know_".

E Em D

Break all the rec - ords Burn the cas - settes_ I'd be ly - ing if I told you That I

A/C# 10fr. Am/C 10fr. G/B 8fr. Gm/Bb 8fr.

had no re - grets_ There were so man - y mis - takes_ And what a dif - frence it makes_ but still it

F 6fr. C/E 8fr. Dm 6fr. Am G

should - n't sur - prise_ you at all_ You know_ I said it

C G/B 8fr. Gm6/Bb A7

should - n't sur - prise_ you at all_ You know_










Don't look now but you have changed Your



Instrumental








best friends would - n't tell you

Now it's ap - par - ent
What has it cost - you

Now it's a fact -
What have you won -

So
The



mar - shall your forc - es For an - oth - er of at - tack - You were so
sins of the fa - thers Are the sins of the sons - It was

A/C# 10fr. Am/C 10fr. G/B 8fr. Gm/Bb 8fr. F 6fr. C/E 8fr.

young and na - ive — I know it's hard to be - lieve — But now it should - n't sur - prise — you at all —
 al - ways with - in — you It will al - ways con - tin - ue But it should - n't sur - prise — you at all —

Dm 6fr. Am G C G/B 8fr.

You know — No, it should - n't sur - prise — you at all —
 You know — I said it should - n't sur - prise — you at all —

1 Gm6/Bb A7 2 Am

You know — You know —

Em addA

SCANDINAVIAN SKIES

Words and Music by
BILLY JOEL

Freely

The first system of music is for piano, marked *p*. It is in 4/4 time and features a treble clef with a key signature of one sharp (F#). The melody consists of four measures, each containing a half note chord. The chords are: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. The bass line is empty.

Moderate Steady 4

The second system of music is for piano and snare drum. It is in 4/4 time and features a treble clef with a key signature of one sharp (F#). The piano part consists of four measures. The first measure has a half note chord (F#4-A4-C#5) with a fermata. The second measure has a half note chord (F#4-A4-C#5) with a fermata. The third measure has a half note chord (F#4-A4-C#5) with a fermata. The fourth measure has a half note chord (F#4-A4-C#5) with a fermata. The snare drum part consists of four measures. The first measure has a snare drum hit. The second measure has a snare drum hit. The third measure has a snare drum hit. The fourth measure has a snare drum hit.

The third system of music is for piano. It is in 4/4 time and features a treble clef with a key signature of one sharp (F#). The melody consists of four measures, each containing a half note chord. The chords are: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. The bass line is empty.

The fourth system of music is for piano. It is in 4/4 time and features a treble clef with a key signature of one sharp (F#). The melody consists of four measures, each containing a half note chord. The chords are: F#4-A4-C#5, F#4-A4-C#5, F#4-A4-C#5, and F#4-A4-C#5. The bass line is empty.

Guitar → E
(Capo up
1 fret)

Keyboard → F

D/E

E \flat /F

mf

The sins of Am - ster - dam — Were still a re - cent sur - prise —

E
F

D/E
E \flat /F

And we were fly - ing o - ver Scan - di - na - vi - an

E
F

A
B \flat

B
C

skies We climbed to - wards — the sun — We turned and cursed

D
E \flat

— as one — We pulled the shades — and closed — our — eyes —

A
Bb
 G Ab F#m Gm
 E F
 N.C.

eyes

E F
 D/E Eb/F

The Stock-holm
The tour of
 cit - y lights
Ger - ma - ny
 Were
Was
 slow - ly start - ing to rise
bleed - ing in - to our eyes

E F

And we were strapped
And we were sail
 a - gainst Those
ing o - ver

D/E Eb/F
 E F A Bb

Scan - di - na - vi - an
Scan - di - na - vi - an
 skies
skies
 The land - ing gear
We had the Mi - das
 came down
touch

* 2nd time, Bb

B
C

D
Eb

And touched the Swed - ish ground —
Un - til we met the Dutch —

And we were all —
And they ex - haust-

A
Bb

G
Ab

F#m
Gm

E
F

— so par - a - lyzed
— ed our sup - plies

..... yzed
..... ies

E
F

D
Eb

C#m
Dm

B9
C9

..... yzed
..... ies

On the plane
Who's to pay

E add 9
F add 9 N.C.

L.H. We were main - ly sound — and lights
For this in - ter - na - tion - al flight

B₉
C₉

In Who the veins could stay

To Coda

We could play the blues all night

To Coda

C₇
D

Ah

C
Db

B
C

N.C.

D.S. al Coda

Coda

B_9^6

C_9^6

E

F

ly there— for the night—

D

E_b

G

A_b

B

C

E

F

D

E_b

G

A_b

E

F

A

B_b

B

C

We watched the pow - er fall —

in - side the Os -

D
E \flat

- lo hall — While all the cold — Nor - we - gians —

A
B \flat

G *F \sharp m* *B \flat ⁶*
A \flat Gm C \flat ⁹

cried — ... ied — Who could say —

Eadd 9
F add 9 N.C.

R.H. What was left — and where — was right? —

B \flat ⁶
C \flat ⁹

By the way — R.H. I could

Chord diagrams and fret numbers:

- E (Fret 0)
- G/E (Fret 0, Ab/F)
- F#/E (Fret 0, G/F)
- A/E (Fret 0, Bb/F, 5fr.)
- G#/E (Fret 4, A/F)
- B/E (Fret 7, C/F)
- E (Fret 0, F)
- N.C. (Natural Chord)

Lyrics:

play the blues_ all night ... ight

as though fading into the distance

3

3

WHERE'S THE ORCHESTRA?

Words and Music by
BILLY JOEL

Slowly (but not dragging)



mp

Where's _____ the



or - ches - tra?_

Was - n't this sup - posed_ to be a mu - sic - al?_



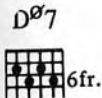
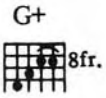
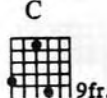
Here I am _____ in the bal - co - ny_

How the hell could I have missed the o



ver - ture?_ I like _____ the scen - er - y_

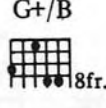

E - ven though I have

 6fr.
  8fr.
  9fr.

ab - so - lute - ly no I - dea at all -

 8fr.
  8fr.
  8fr.

What is be - ing said Des - pite the di - a - logue - There's the

 9fr.
  8fr.
  8fr.
 





lead - ing man - The mov - ie star who nev - er faced an au - di - ence -


 5fr.
  6fr.




Where's the or - ches - tra? Af - ter all This is

 4fr.
  6fr.
  8fr.
  4fr.



my big night on the town — My in - tro - duc - tion to the


 4fr.
  6fr.


the - a - ter crowd — I as - sumed that the show would have a song — So I was

 8fr.
  9fr.
  8fr.


wrong — At least I un - der - stand — All the in - nu - en - do — and the

 8fr.
  8fr.
  8fr.
  9fr.

i - ro - ny — And I ap - pre - ci - ate — The

Cm  8fr. G+/B  8fr. Gm7  Gm7/C 

roles the ac - tors played_ The point the au - thor made_ And

Fmaj7  D9  5fr. Eb°7  7fr. C/E  8fr.

af - ter the clos - ing lines And af - ter the

A₄  8fr. A7  8fr. Bb  6fr.

cur - tain calls_ The cur - tain falls_

F/A  6fr. Fm/Ab  6fr. G7  6fr. Pianists : omit_

On emp - ty chairs_ Where's the

Cmaj7 Gmaj7 Cmaj7 Gmaj7

in tempo

or - ches - tra? — (solo)

p

Cmaj7 Gmaj7 Cmaj7

Gmaj7 Cmaj7 Gmaj7

8va —

Cmaj7 Gmaj7 Cmaj7 Gmaj7

fading away — *ppp*

AN INNOCENT MAN



EASY MONEY

Words and Music by
BILLY JOEL

Brisk 4 (♩ = 126 - 132)

(2 bar drum break omitted)

mf

f

G7 3fr.

Em

You don't have to talk all night
You don't have to try too hard
You don't have to start a fight

I'm a man who
I don't need a
I'm a man who

G7 3fr. 3rd time

can't say no
song and dance
can't say no

You don't have to twist my arm
I don't need an in - vit - a - tion
If you've got a lit - tle risk - y bus - 'ness

Em



Just point me where you want to go — Take.
 If you've got a game of chance — Take.
 Just point me where you want to go — Take.

C



— me to the ac - tion take — me to the track
 — me to the ta - bles take — me to the fights
 — me to the pow - er take — me to the heat

Em



Take me to a par - ty if they're —
 Run me like the num - bers roll —
 Take me to the clean - ers if it's —

C



bet - tin' in the back I've been work - ing all my life can't — af - ford to wait
 — me like the dice When you're count - ing on a kill - ing al - ways count me in
 o - pen to the street — Some - thing's got to pay off some - thing's got to break

D



Let me call my wife 'so I can tell her I'll be late } I want the
 Talk me in - to los - in' just as long as I can win }
 Some - one's got a for - tune that they're beg - gin' me to take }

Chorus

Em C

Eas - y eas - y (group) (mon - ey) Eas - y mon -

D G

ey { I — could get luck - y —
I — want the good times —
I — could get luck - y —

Oh, things could go right
Oh, I nev - er had
Oh, things could go right

Em C

I want the eas - y, eas - y (mon - ey) Eas - y mon -

8va b —————

D

ey { May - be this one time —
I — want the good life —
May - be just this time —

Oh, May - be to -
I want it
may - be to -

3rd time to Coda

1. G7 3fr.

night _____

Half time feel

2. G A D

bad _____ Eas - y mon - ey You say I

A Bm

fool my - self _____ But bet - ter me than be - ing a fool for

G D

some - one else _____ I got a hot slot ma - chine of a sys -

tem — read - y to go

Eas - y

mon - ey I got a one - track mind — and a good rep - u - ta - tion lay - ing

on the line — I'll ei - ther come back a bum or a king —

— ba - by, I don't know —

D.S. al Coda

A Bm C A/C#

D A Bm

G D

A Bm A

Coda

G

A

D

night _____ Eas - y mon - ey Oh, I don't want

A

Bm

no hard cash I just want

G

D

A

the eas - y mon - ey Oh, _____

Bm

C

A/C#

I could get luck - y, Eas - y

Repeat and fade

THE LONGEST TIME

Words and Music by
BILLY JOEL

Bright rock and roll, in 2 (♩ = about 76)

Guitar → C
(Capo up 3 frets)

Piano → E♭

mf Oh, oh, oh, oh

8va b throughout

sim. For the long - est time Oh, oh, oh For the long - est.

If Once you I said thought good my - bye to no - me to - night
in - no - cence was gone

There Now would I still know be that mu - sic left to write
hap - pi - ness goes on

Guitar Chords: C, G, C/E, F, G7, B♭7, E♭, B♭, E♭/G, A♭, C, C/B, C/A, Cmaj7/G, F, C, C/B, C/A, Cmaj7/G, D7, G

Piano Chords: E♭, E♭/D, E♭/C, E♭maj7/B♭, A♭, E♭, E♭/D, E♭/C, E♭maj7/B♭, F7, B♭



What else could
That's where you

I found do me

When I'm so put in - your

spired — by you
arms a - round me

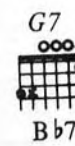


That has - n't
I have - n't

hap - pened for the
been there for the

long long - est
long - est

time
time



Oh,

oh,

oh,

oh

sim.

For the long - est



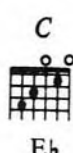
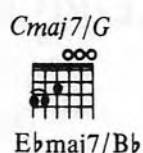
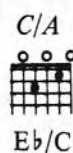
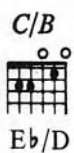
time

Oh,

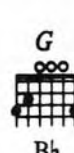
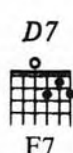
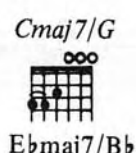
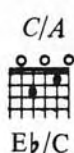
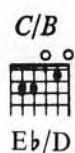
oh,

oh

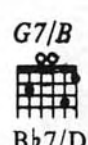
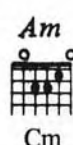
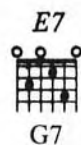
For the long - est ..



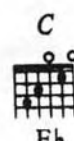
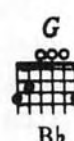
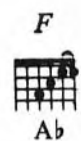
I'm Who that knows voice how you're much hear - ing in the hall
Who knows how much further we'll go on



And May the be great - est be mir - a - cle of all
May be I'll be sor - ry when you're gone



Is how I need you
I'll take my chanc - es
And how you
I for - got how
need - ed me too
nice ro - mance is



That has - n't hap - pened for the long - est time
I have - n't been there for the long - est time

G
Bb

Am
Cm

May I - be had this sec - ond last thoughts ver - y the long start But I

B7
D7

C
Eb

you said feel to so my - right self And Hold I on could to be your wrong heart

Em
Gm

Am
Cm

May Now - be I I've know been the hop - ing that too you hard are But You're

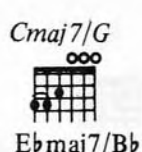
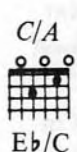
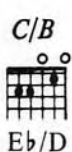
D
F

D7
F7

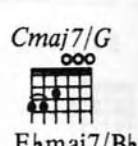
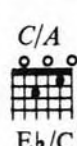
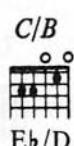
G
Bb

G7
Bb7

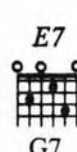
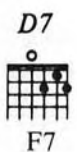
I've gone this so far far And it's more more than I hoped for for
won - der - ful so far And it's more more than I hoped for for



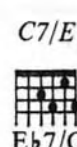
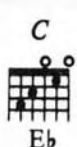
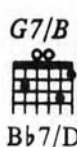
I don't care what consequence it





brings I have been a







fool for less - er things I want you





so bad I think you ought to know that



 **F**
 **Ab**



 **Dm**
 **Fm**

 **G**
 **Bb**



I in - tend to hold you for the long - est



 **C**
 **Eb**



 **G**
 **Bb**

 **C/E**
 **Eb/G**



time Oh, oh, oh



 **F**
 **Ab**



 **G7**
 **Bb7**

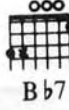

 **C**
 **Eb**

oh For the long - est time

 **G**
 **Bb**

 **C/E**
 **Eb/G**

 **F**
 **Ab**

 **G7**
 **Bb7**

Oh, oh, oh For the long - est

Repeat and fade

AN INNOCENT MAN

Words and Music by
BILLY JOEL

Moderate Caribbean feel (♩ = about 96)

* *mp*

D

Some peo - ple stay far a - way from the door — if there's a
 Some peo - ple say they will nev - er be - lieve — an - oth - er

Em

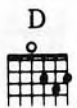
chance of it o - pen - ing up —
 prom - ise they hear in the dark —

G **A**

They hear a voice in the hall — out - side — and hope —
 Be - cause they on - ly re - mem - ber too well — they heard —

* Recorded ½ step lower in D♭ major; To play with record mentally change key signature to 5 flats and play notes as written.

D



— that it just — pass - es by
some - bod - y tell — them be - fore

Some peo - ple live with the fear of a touch — and the an -
Some peo - ple sleep all a lone ev - 'ry night — in - stead of

Em



ger of hav - ing been a fool —
tak - ing a lov - er to bed

G



They will not lis - ten to an -
Some peo - ple find that it's eas -

A



y - one — so no hate - bod - y tells — them a lie —
i - er — to hate — than to wait — an - y - more —

D



AN INNOCENT MAN

Am7

D

I know you're on - ly pro - tect hear - ing your - self
I know you don't want to hear what I say

C/G

G

I know you're think - ing of some - bod - y else
I know you're gon - na keep turn - ing a - way

A

D

N.C.

Some - one who hurt you but I'm not a - bove mak - ing
But I've been there and if I can sur - vive I can
not be - low An - y-

Em

up for the love_ you've been de - ny - ing you could ev - er feel_
keep you a - live_ I'm not a - bove go - ing through it a - gain_
bod - y I know_ if there's a chance of res - ur - rect - ing a love

G

A

I'm not a - bove do - ing an - y - thing_ to re - store_
 I'm not a - bove be - ing cool_ for a while_ if you're cruel_
 I'm not a - bove go - ing back_ to the start_ to find out_

D

— your_ faith_ if I can_
 — to me I'll_ un - der - stand_
 — where the heart - ache be - gan_

Some peo - ple see through the eyes of the old_ be - fore they
 Some peo - ple run from a pos - si - ble fight_ some peo - ple
 Some peo - ple hope for a mir - a - cle cure_ some peo - ple

Em

ev - er get a look at the young_
 fig - ure they can nev - er win_
 just ac - cept the world as it is_

G A

I'm on - ly will - ing to hear you — cry — be - cause I —
 And al - though this is a fight I can lose — the ac - cused
 But I'm not will - ing to lay down and die — be - cause I —

Pianists: Omit vocal melody

D G/D D G/B A/C#

— am an in - no - cent man —
 — is an in - no - cent man —
 — am an in - no - cent man —

D G/D D G/E D/F# G

I am

8va b —

C/G G A

an in - no - cent man — Oh yes I am —

8va b —

3rd time to Coda

1. D

Musical notation for the first system, featuring a guitar chord diagram for D major and piano accompaniment in D major.

2. D G/D D G/B A/C# D G/D D G/E D/F#

Musical notation for the second system, featuring guitar chord diagrams for D, G/D, D, G/B, A/C#, D, G/D, D, G/E, and D/F#.

an in - no - cent man

Am7 D

Musical notation for the third system, featuring guitar chord diagrams for Am7 and D.

You know you on - ly hurt your - self out of spite

Am7 G

Musical notation for the fourth system, featuring guitar chord diagrams for Am7 and G.

I guess you'd rath - er be a mar - tyr to - night

A

N.C.

1

D.S. al Coda

That's your de - ci - sion But I'm

Coda

D G/D D G/B A/C# D G/D D

an in - no - cent man

G/E D/F# A D

oh

very quietly

THIS NIGHT

Words and Music by
BILLY JOEL

Slow doo - wop tempo ($\text{♩} = 54$)

mf

A **F#m** **Bm7** **E**

Did - n't I say I was - n't read - y_ for a ro - mance_
I've been a - round some - one like me should_ know_ bet - ter_

A **F#m** **Bm7** **E**

Did - n't we prom - ise_ we would on - ly_ be friends
Fall - ing in love would_ be the worst thing_ I could do

D **Bm7** **E** **F#m**

And so we danced though it was on - ly_ a_ slow dance_
Did - n't I say I need - ed time_ to for - get her_

D **Bm7** **E** **A**

I start - ed break - ing my prom - is - es right there and then
Are - n't you run - ning from some - one who's not o - ver you_

* Recorded $\frac{1}{2}$ step higher in Bb major

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A

F# m

Bm7

E

Did - n't I swear there would be no com - pli - ca - tions_

How man - y nights have I been lone - ly with - out you_

A

F# m

Bm7

E

Did - n't you want some - one who's seen it all be - fore

I tell my - self how much I real - ly don't care

D

Bm7

E

F# m

Now that you're here it's not the same sit - u - a - tion_

How man - y nights have I been think - ing a - bout you_

D

Bm7

E

A

Sud - den - ly I don't re - mem - ber the rules an - y - more

Want - ing to hold you but know - ing you would not be there

F C/E F/A C7/G F C/E Dm7 G7/B

This This night night is you're mine mine it's it's on - ly you and and

C C/Bb Am7 D7

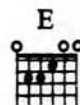
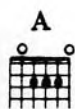
I I To I'll mor tell - row you is to for - long time a - way get yes - ter - day

Gm7 C7 C7/F F

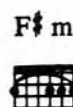
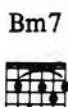
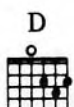
This This night night can we last are for to - ev geth - er er

A F#m Bm7 E

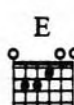
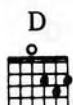
Sax solo



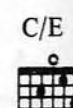
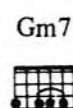
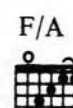
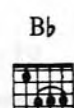
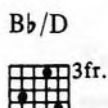
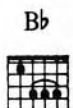
First system of musical notation (treble and bass staves) featuring triplets and chords A, F# m, Bm7, and E.




Second system of musical notation (treble and bass staves) featuring triplets and chords D, Bm7, E, and F# m.



Third system of musical notation (treble and bass staves) featuring triplets and chords D, Bm7, E, and F.



Fourth system of musical notation (treble and bass staves) featuring triplets and chords Bb, F/A, Bb/D, F7/C, Bb, F/A, Gm7, and C/E. Includes the lyrics: "This night is mine it's on - ly you and".






I To - mor - row is such a long — time a - way










This night can last for - ev - er (Inst.)










To - mor - row is such a





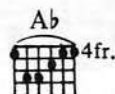
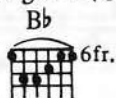



long — time a - way This night can last for - ev - er

TELL HER ABOUT IT

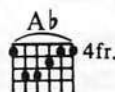
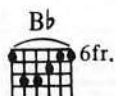
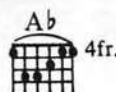
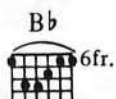
Words and Music by
BILLY JOEL

Bright 4 (♩ = 152 - 160)

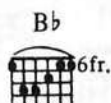


f

8va b throughout

Lis - ten boy Don't want to see you let a good thing slip a - way



— You know I don't like watch - ing an - y - bod - y make the same

Ab 4fr. Eb/F Dm7 5fr.

mis - takes I made She's a real nice girl and she's

Db 4fr. Cm7 Ebm 6fr. Bb/D 3fr.

al - ways there for you But a nice girl would-n't tell

Cm7 Eb/F

you what you should do Oh,

Bb 6fr. Ab 4fr.

Lis - ten boy I'm sure that you think you got it all un - der con - trol
 Lis - ten boy It's not au - to - mat - ic - ly a cer - tain guar - an - tee
 Lis - ten boy It's good in - for - ma - tion from a man who's made mis - takes.

(8va b cont.)

Eb/F



Bb



6fr.

You don't want some - bod - y — tell - ing you — the way to
To in - sure your - self you've got to pro - vide com - mu - ni -
Just a word or two that she gets from you — could be the

Ab



4fr.

Eb/F



Dm7



5fr.

stay in some - one's soul — You're a big — boy now — and you'll
ca - tion con - stant - ly — When you love — some - one — You're
dif - f'rence that it makes — She's a trust - ing soul — She's

Db



4fr.

Cm7



nev - er let — her go — But that's
al - ways in - se - cure — And there's
put her trust — in you — But a

Eb m



6fr.

Bb/D



3fr.

Cm7



Bb



6fr.

C



just the kind — of thing — she ought to know —
on - ly one — good way — to re - as - sure —
girl like that — won't tell — you what you should do —

3rd time

Chorus

F

Am 5fr.

1. 3. Tell her a - bout it Tell her ev - 'ry - thing you feel
 2. Tell her a - bout it Let her know how much you care.

Dm 5fr.

Dm/C 6fr.

Give her ev - 'ry rea - son to ac -
 When she can't be with you tell her

Gm7

Gm7/C

C

F

cept that you're for real
 you wish you were there.

Tell her a - bout
 Tell her a - bout

Am 5fr.

it Tell her all your cra - zy dreams
 it Ev - 'ry day be - fore you leave

Dm 5fr. Dm/C 6fr. To Coda

Let her know you need her
Pay her some at ten tion Let Give her know some

1. Gm7 Gm7/C C Bb 6fr.

— how much she means

Ab 4fr. Eb/F

Bb 6fr. Ab 4fr. Eb/F

2.

Gm7



Gm7/C



C/Bb



5fr.

Ab



4fr.

thing to be - lieve

'Cause now and then

mp

Fm7



Gb



Ab



4fr.

She'll get to wor - ry - ing

Just be - cause

Bbm



6fr.

Eb



6fr.

F



you hav - en't spok - en for so long

Eb/G



Ab



4fr.

Fm7



Though you may not have done an -

Chord diagrams: Gb, Ab 4fr., Bbm 6fr.

y - thing Will that be a con - so - la

Chord diagrams: Eb 6fr., F

D.S. al Coda

tion when she's gone? *cresc.*

Chord diagrams: Gm7, Gm7/C, C, Bb 6fr., Gm7

Coda

how much she means Tell her a - bout

Chord diagrams: Ab 4fr., Eb 6fr.

it Tell her how you feel right now just

B \flat 6fr. Gm Am 4fr. E \flat 6fr.

tell her a - bout it The girl don't want to wait
tell her a - bout it You know the girl don't want to wait.

B \flat 6fr. Gm

— too long — You got to tell her a - bout it

A \flat 4fr. E \flat 6fr. B \flat 6fr. Gm

Tell her now — and you won't go wrong — You got to tell her a - bout.

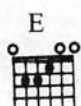
A \flat 4fr. E \flat 6fr. Repeat and fade

— it Be - fore it gets — too late — You got — to

UPTOWN GIRL

Words and Music by
BILLY JOEL

Moderate rock and roll (♩ = 120 - 126)



mf

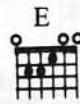
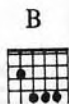
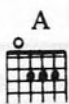
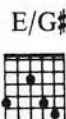
Ah

Ah



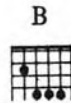
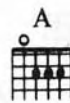
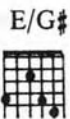
Up - town girl

She's been liv - ing in her



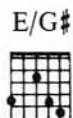
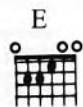
up - town_ world

I bet she nev - er had a back - street guy



I bet her ma - ma nev - er told her_ why

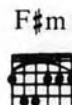
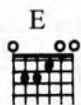
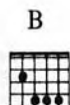
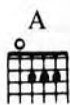
I'm gon - na try for an



up - town girl
Up - town girl

She's been liv - ing in her
You know I can't af - ford to

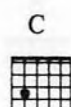
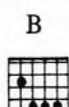
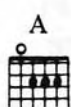
white bread_ world
buy her_ pearls



As long as an - y - one with
But may - be some - day when my

hot blood can ____
ship comes in ____

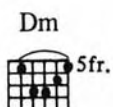
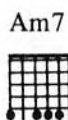
And now she's look - ing for a
She'll un - der - stand what kind of



down - town_ man
guy I've_ been

That's what I am
And then I'll win

And when she
And when she's



knows what She
walk - ing She's

wants from her
look - ing so

ti - yi - ime (time)
fi - yi - ine (fine)

C Am7 B^o7 E7-9

And when she wakes up And makes up her mi - yi - ind (mind)
 And when she's talk - ing She'll say that she's mi - yi - ine (mine)

A F#m Bm B7

She'll see I'm not so tough Just be - cause I'm in love With an
 She'll say I'm not so tough Just be - cause I'm in love With an

E F#m E/G#

up - town girl girl You know I've seen her in her up - town_ world
 up - town girl She's been liv - ing in her white bread_ world

A B E F#m

She's get - ting tired_ of her high hot class toys_ And all her pres - ents from her
 As long as an - y - one with can_ And now she's look - ing for a

E/G#



A



B



G



Am7



up - town_ boys
down - town_ man

She's got a choice
That's what I am

Ah
Oh

F#7/A#



Bm



Bm/A



G



Ah
Oh

Am7



F#7/A#



B



B7



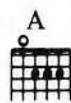
E



F#m



E/G#

*Repeat and fade*

Up - town girl —

She's my up - town girl —

You know I'm in love with an

CARELESS TALK

Words and Music by
BILLY JOEL

Moderate rock and roll (♩ = about 126)

Chord diagrams: F, D, Bb, Bbm, C, F, Dm, F

Lyrics: Oh, Oh, ha ya ya, ya ya, ya ha, Care-less talk, That's what you heard a-bout me

Dynamic: mf

Tempo: Moderate rock and roll (♩ = about 126)

Chord diagrams: F, D, Bb, Bbm, C, F, Dm, F

Lyrics: Oh, Oh, ha ya ya, ya ya, ya ha, Care-less talk, That's what you heard a-bout me

Dynamic: mf

Tempo: Moderate rock and roll (♩ = about 126)

Dm 5fr. F Dm 5fr.

Jeal - ous talk That's what I heard — a - bout you —

F Dm 5fr. Gm Bbm 6fr.

Ev - 'ry - bod - y's tell - ing lies —

Am7 D7 G7 3fr.

I don't e - ven know why — Why can't peo - ple —

Gm7/C C7

Find some - thing bet - ter to do —

CARELESS TALK






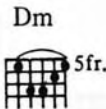
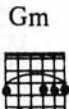
Care - less talk
Care - less talk

I don't be - lieve_ what they say
Go - ing a - round_ on the streets_





I heard them talk Jeal - ous talk They say you've been put - ting me down.
I know how bad_ it can be_

In the sha - dows on the
Let them stand where they_






phone _____
fall _____

They won't leave us a - lone
They don't know us at all

G7 3fr.



Gm7/C



They've been talk - ing
All that talk - ing

Ev - er since you came a - round
won't make a dif - f'rence to me

C7




F




Oh

Oh

D




Bb 6fr.




Oh

ha ya ya

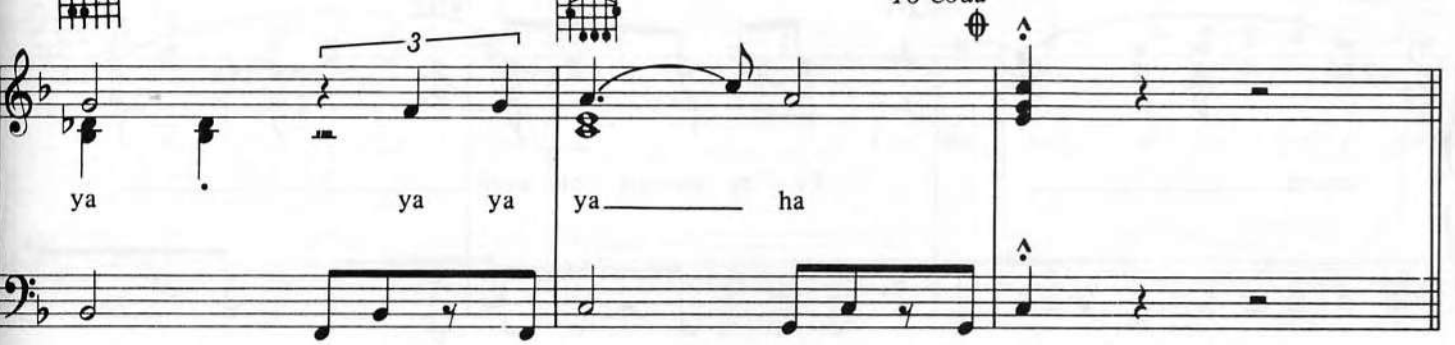
Bbm 6fr.



C



To Coda



ya ya ya ha







Care - less talk tell - ing you I'm — do - ing wrong





Jeal - ous talk Fol - lows wher - ev - er you go —





I'm a - ware of what you





heard — Ev - 'ry ter - ri - ble word —

Gm Gm/F Gm/E

Ev - 'ry - bod - y's mak - ing be - lieve_ that they know_

A7 Dm 5fr.

All of the in - ti - mate things_ That we ev - er might_ have said_

E δ 7 A7 Dm 5fr.

In the heat of a pas - sion - ate mo - ment_ In a con -

8ba - - - - -

Gm C7

ver - sa - tion shared_ For the ears of no - bod - y else_

Am7

D7

Gm

There are some things they'll nev - er hear

There are se -

G7

3fr.

Gm7/C

C7

D.S. al Coda

crets I'll nev - er tell

C

F

Dm

5fr.

Coda

Oh Care - less talk That's what they say a - bout me

F

Dm

F

5fr.

Care - less talk
Care - less talk

Dm

5fr.

F

Dm

5fr.

That's what they say a - bout you
That's what they say a - bout me

Repeat and fade

CHRISTIE LEE

Words and Music by
BILLY JOEL

Bright boogie rock (♩ = 138 - 144)

C



Let me tell you a *f* sto - ry
night club
mu - sic

A - bout a wom - an and a
That's where he played the sax - o -
She had a rhy - thm all her

Am

G

F

D7



man
phone
own

May - be you will find fa - mil - iar
He used to fake to stock ar - range - ments
He blew a so - lo like a blind man

G7



May - be you won't un - der - stand
He left the cus - tom - ers a - lone
She real - ly dug his sax - o - phone

The man's name I don't re -
But one night be - fore the
She want - ed more than just an

C

Am

G

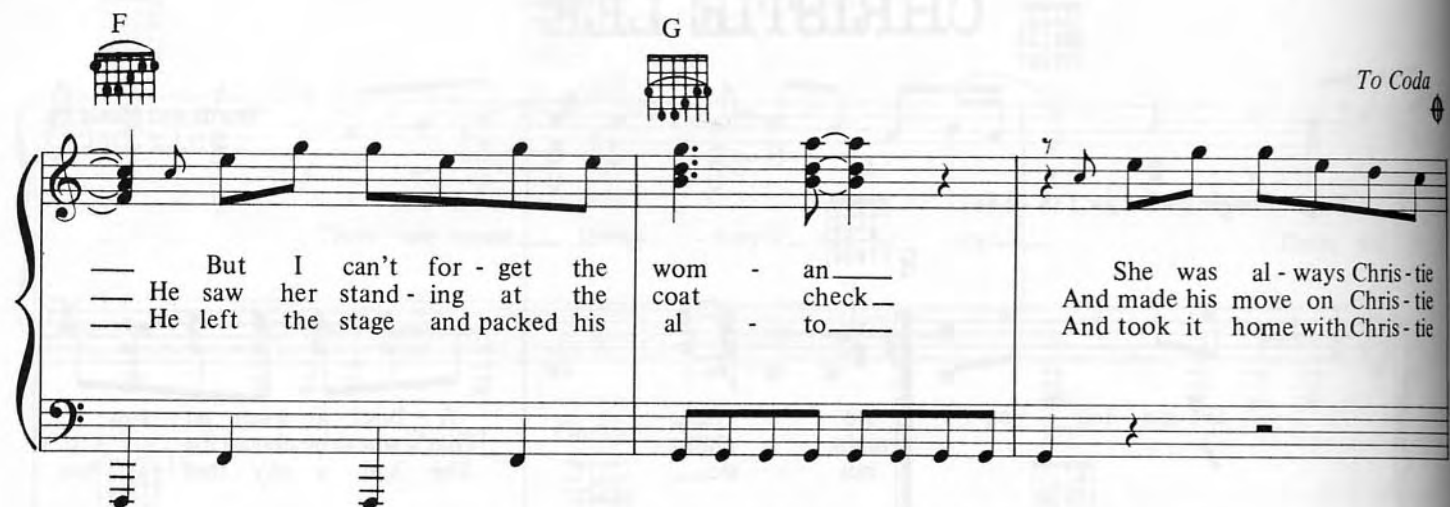


mem - ber
last song
en - core

He was al - ways Joe to
A - bout a quar - ter af - ter
And he could play in ev - 'ry

me
three
key

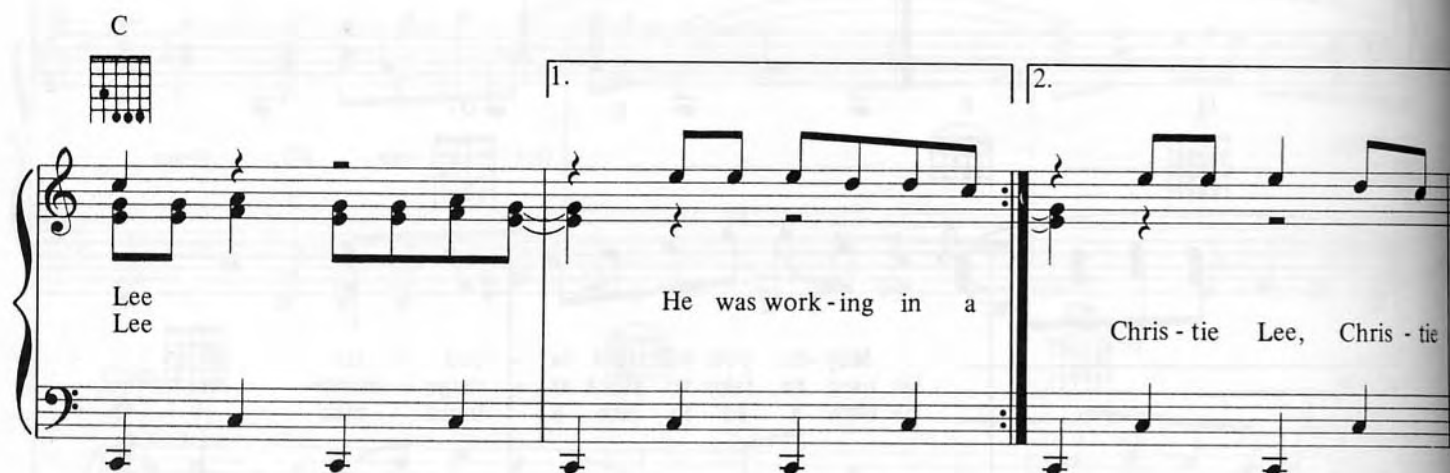
F **G** *To Coda*



— But I can't for - get the wom - an - She was al - ways Chris - tie
 — He saw her stand - ing at the coat - check - And made his move on Chris - tie
 — He left the stage and packed his al - to And took it home with Chris - tie

C

1. 2.



Lee Lee He was work - ing in a Chris - tie Lee, Chris - tie

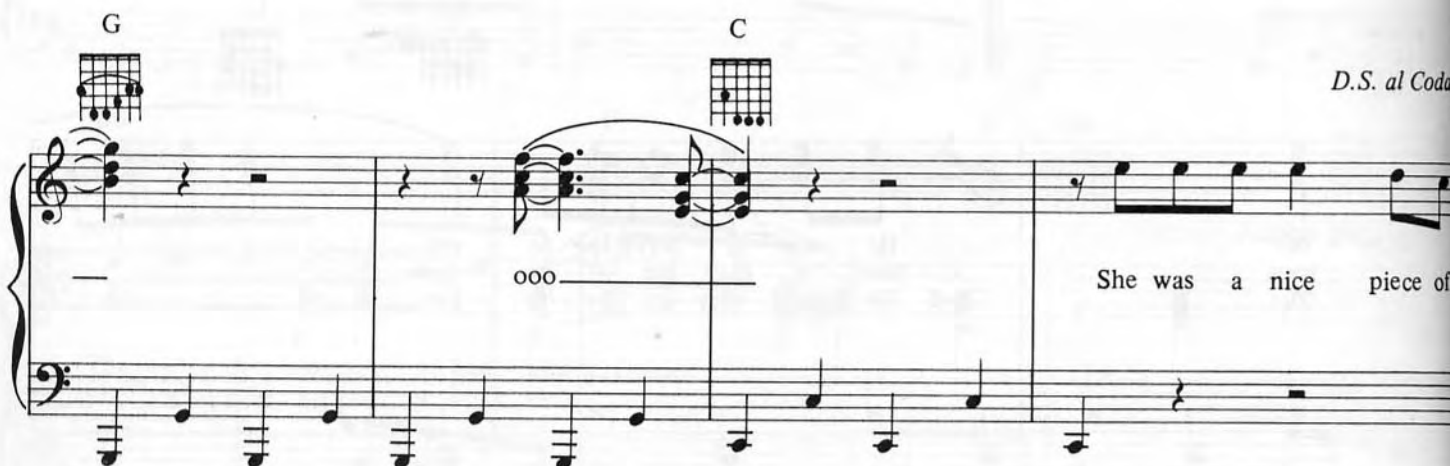
C **Am** **G** **F**

5fr.



Lee Chris - tie Lee, Chris - tie Lee ooo

G **C** *D.S. al Coda*



ooo She was a nice piece of

C

F

Coda

Lee

Oh — I heard the man knew "the Bird" like the

C

Bi - ble

You know the

man could blow an ed - u - cat - ed

F

axe

He could - n't

see that Chris - tie Lee

was a

wom - an

Who did - n't

D7

G

C/G

need an - oth - er lov - er All she

want - ed was the sax

G7 3fr. N.C. C

It took a while for him to no - tice It took a while for him to

Am 5fr. G F G

see He was nev - er in con - trol here

C

It was al - ways Chris - tie Lee Chris - tie Lee, Chris - tie

Am 5fr. G F 8va (falsetto)

Lee Chris - tie Lee, Chris - tie Lee ooo

G C

ooo Oh the

F C




man took a cal - cu - lat - ed gam - ble Yes the man had the pow - er to per -

F



form But Chris - tie Lee was more than he knew how to han - dle She did - n't

D7 G C/G G7 3fr. N.C.



need him as a man All she want - ed was the horn They say that Joe be - came a

C  Am  5fr. G 


wi - no They say he al - ways drinks a - lone

F  D7 


— They say he stum - bles like a blind man They say he sold his sax - o -

G  C 

phone — E - ven the band must face the mu - sic

Am  5fr. G  F 

That's what the mor - al is to me — The on - ly time you hit the

G  C 

high note

N.C.

Is when you play for Chris - tie Lee

Chris - tie Lee, Chris - tie Lee


Chris - tie Lee, Chris - tie

Am  5fr. G  F  G  7

Lee

ooo

8va (falsetto)-----

C 

Chris - tie Lee, Chris - tie Lee

Chris - tie Lee, Chris - tie

Repeat and fade

KEEPING THE FAITH

Words and Music by
BILLY JOEL

Light double - time feel (♩ = 80)



8va b throughout

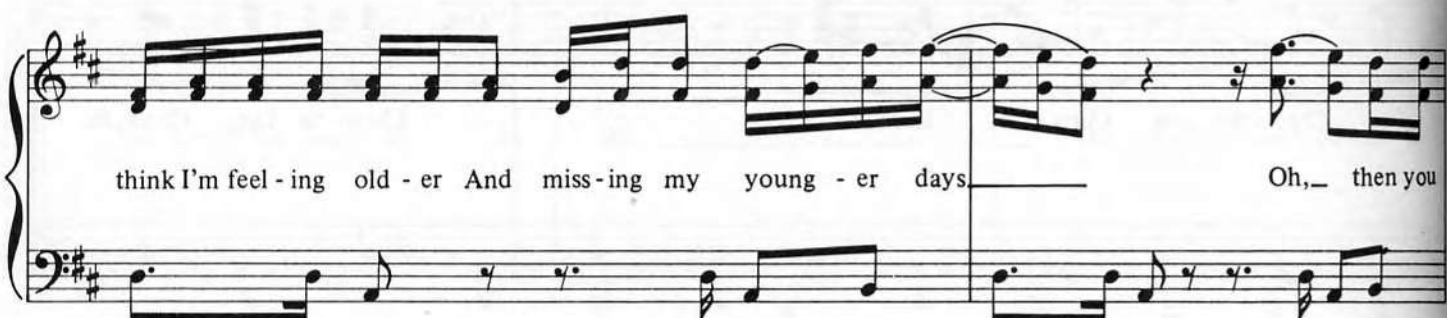


If it



seems like I've been lost in let's re-mem - ber

If you

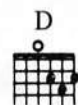


think I'm feel - ing old - er And miss - ing my young - er days

Oh, - then you



should have known_ me much bet - ter 'Cause my past is some - thing that nev - er Got in my



way Oh no_ Still I

would not be here now If I nev - er had the hun - ger And I'm

not a - shamed.to say the wild boys were my friends_ Oh_ 'cause I

KEEPING THE FAITH

G



nev - er felt the de - sire 'Til their mu - sic set me on fire And then I was

D/A



saved,

G/B



yeah That's why I'm keep - ing the faith.

F#m/A



—

G



N.C.

Yeah, yeah, yeah, yeah keep - ing the faith.

D



—

We wore



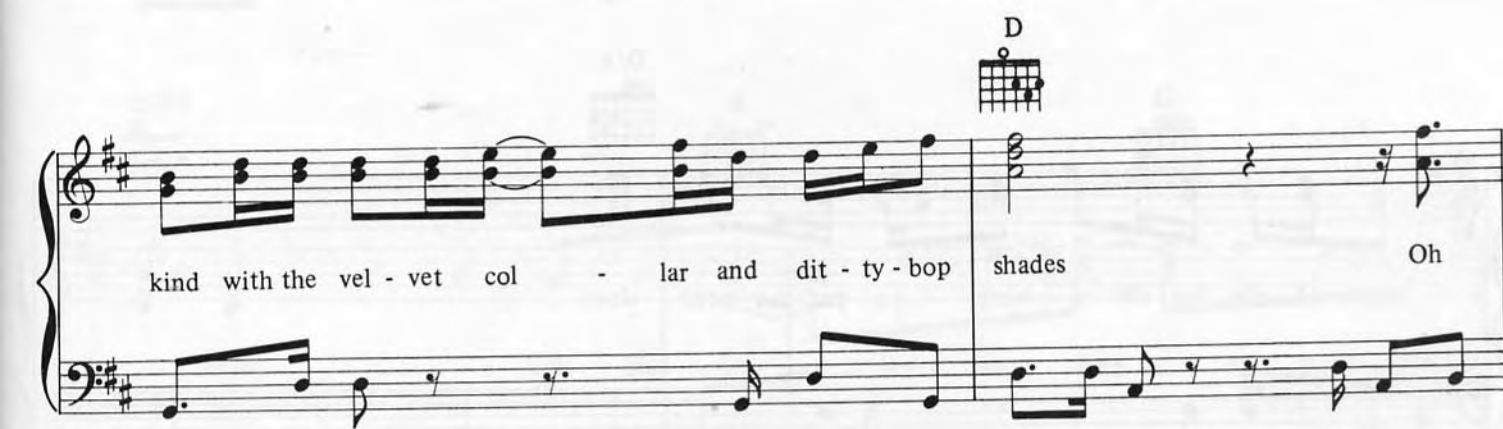
mat - a - dor boots on - ly Flagg Broth - ers had them with a



Cu - ban heel — Ir - i - des - cent socks with the same col - or shirt and a



tight pair of chi - nos — Oh I put on my shark skin jack - et you know the



kind with the vel - vet col - lar and dit - ty - bop shades Oh

yeah_ I took a fresh pack of Luck - ies and a mint called Sen - Sen

My old man's Tro - jans and his Old Spice af - ter shave

Oh_ combed my hair in a pomp - a - dour_ like the

rest of the Ro - me - os wore a per - ma - nent wave

G/B F#m/A

Yeah — we were keep - ing the faith

G D

Yeah, yeah, — yeah, — yeah keep - ing the faith

A G

You can get — just so much — from a good —
Oh —

D/F# A G

— thing You can lin - ger too long — in your dreams
Oh —

D/F# **A** **G**

Say good - bye to the old - ies but good -
Oh

D/F# **Em7**

ies 'Cause the good ole days were - n't al - ways good and to -
You know the good ole days were - n't al - ways good and to -

Em7/A

mor - row ain't as bad as it seems
mor - row ain't as bad as it seems Now I

D

Learned stick ball as a for - mal ed - u - ca - tion
told you my rea - sons for the whole re - vi - val Now I'm

Lost a lot of fights but it taught me how to lose O. K. _____ Oh _____ I
go - ing out - side to have an ice cold beer in the shade _____ Oh I'm gon - na

G

To Coda

heard a - bout sex but not e - nough I found you could dance and still look tough an - y
lis - ten to my for - ty fives _____ Ain't it

D

way _____ Oh yes I did _____ I

found out a man ain't just be - ing ma - cho Ate an

aw - ful lot of late night drive - in food drank a lot of take - home pay_____ I

G

thought I was the Duke of Earl_ when I made it with a red-haired girl in the Chev-ro-let_

D/A

D.S. al Coda

Oh

G

Coda

won - der - ful to be a - live_ when the rock and roll

D/A

plays

G/B

Yeah when the mem - o - ry

F#m/A



G/B



stays

Yeah

I'm keep - ing the faith

F#m/A



G



Yeah, yeah, — yeah, — yeah keep - ing the faith



I'm keep - ing the faith

3

Repeat and fade

Yes, I am

you know I'm keep - ing the faith

LEAVE A TENDER MOMENT ALONE

Words and Music by
BILLY JOEL

In an easy 4 ($\text{♩} = \text{♩}^3$) ($\text{♩} = \text{about } 100$)

mf

8va b[♭]

E - ven though I'm in love.

E♭maj7 *Dm7* *8ba.* *Cm7* *Cm7/F*

love _____
Inst. _____

But Some - times I get so a - fraid.
just when I ought to re - lax.

B \flat Ebmaj7 Dm7

6fr. 5fr.

I'll say some - thing so wrong.
 I put my foot in my mouth
 (Leave a tender moment) Inst. (Leave it alone) 'Cause

8va b

Cm7 Cm7/F B \flat

Just to have some - thing to say
 I'm just a - void - ing the facts. I know the mo - ment is - n't
 If the girl gets too
 I know the mo - ment is - n't

3

Fm7 G7

3fr.

right
 close
 right

To
 If
 To

8va b

Cm Cm/B \flat Cm/A \flat Cm/G

4fr.

tell the girl a com - ic - al line
 I need some room to es - cape
 hold my e - mo - tions in - side

To keep the con - ver - sa - tion
 When the mo - ment a -
 To change the at - ti - tude to -

8va b

Fm7

G7

3fr.

light
rose
night

I guess I'm
I'd
I've

Cm

Cm/Bb

4fr.

F/A

3fr.

N.C.

just tell run
fright - ened her it's out all a mis - take
of my mind But if that's how I
hide And if that's how I

Ebmaj7

6fr.

Dm7

5fr.

Cm7

Cm7/F

feel
feel
feel

Then it's the best feel - ing I've ev - er known.
No, that's not the wom - an I've known.
Then it's the best feel - ing I've ev - er known.

Bb

Ebmaj7

6fr.

Dm7

5fr.

It's un - de - ni - ab - ly real
She's un - de - ni - ab - ly real
It's un - de - ni - ab - ly real

So

Cm7 Cm7/F Last time To Coda Bb N.C.

Leave a ten - der mo - ment a - lone
 leave a ten - der mo - ment a - lone
 Leave a ten - der mo - ment a - lone (To Coda)

Yes I know I'm in (repeat)
 But it's not on - ly (con't.)

Am7(no 5th) D7-9 Eb 6fr. Eb/D 8fr.

me

Break - ing down - when the ten - sion gets high -

Cm E \flat 7 7fr.

Just when I'm in a ser - i - ous mood -

8ba -----

A7-9 6fr. Dm 5fr. C# 6fr. F $\frac{7}{4}$ /C 6fr. N.C. D.S. al Coda

She is sud - den - ly qui - et and shy -

(Instrumental)

8va b -----

B \flat Coda E \flat maj7 6fr.

Dm7 5fr. Cm7 Cm7/F

Leave a ten - der mo - ment a - lone

B \flat E \flat maj7 6fr. Dm7 5fr.

(Leave a tender moment alone)

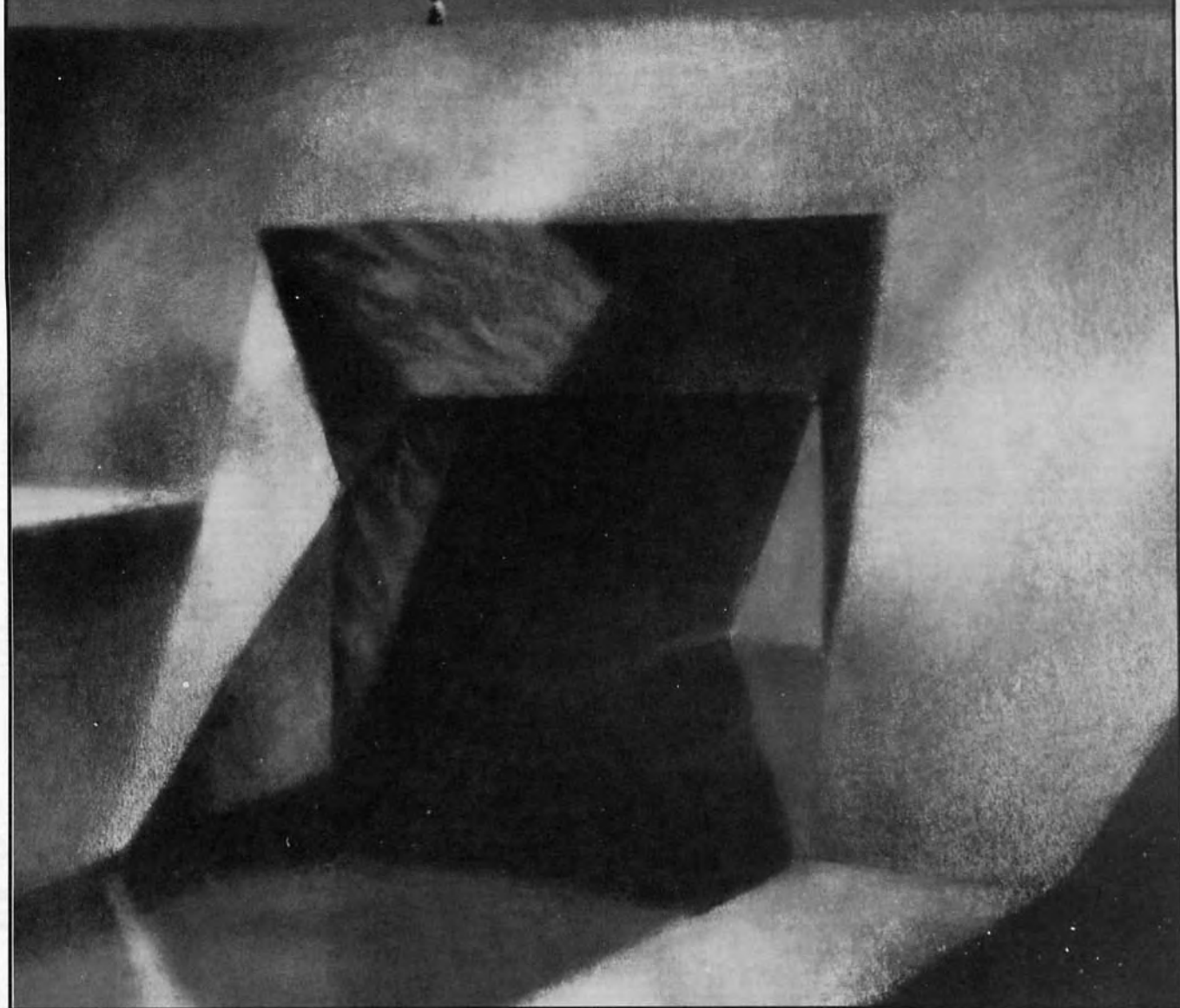
Cm7 Cm7/F B \flat

Leave a ten - der mo - ment a - lone (Leave a tender moment)

8ba ----- 8va b-----

Repeat and fade

BILLY JOEL · THE BRIDGE



RUNNING ON ICE

Words and Music by
BILLY JOEL

Very fast (♩ = 160)

f

sub.mf

(No repeat after D.S.)

Am7♭/G Gsus4 Verse: Gsus2 B♭maj7♭/G Am7♭/G Fsus2/G

There's a lot of ten - sion in this town, I know it's build - ing up in -

Gsus2 Bbmaj7 ♯/G Am7 ♯/G Gsus 4 Gsus2 Bbmaj7 ♯/G

side of me. I've got all the symp - toms and the

Am7 ♯/G Fsus2/G Gsus2 Bbmaj7 ♯/G Am7 ♯/G Gsus 4

side ef - fects of cit - y life anx - i - e - ty.

Gsus2 Bbmaj7 ♯/G Am7 ♯/G Fsus2/G Gsus2 Bbmaj7 ♯/G

I could ne - ver un - der - stand why the ur - ban at - ti - tude is so su - per - i - or.

To Coda

Am7 ♯/G Gsus 4 Gsus2 Bbmaj7 ♯/G Am7 ♯/G Fsus2/G

In a world of high rise am - bi - tion, most peo - ple's mo - tives are ul -

Gsus2 Bbmaj7♭/G Am7♭/G G7/B Chorus: C

ter - i - or. Oh! Some - times I feel as though I'm

F C F C G6 G

run - ning on ice, — pay - ing the price too long.

Am7 Bb C Bb C

Kind of get the feel - ing that I'm run - ning on ice. — Where did my life go wrong?


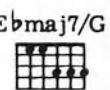





1. Dsus 2. Dsus Bridge: Gm Ebmaj7/G

You've got to run, run,

D/G Gm7 /F Eb Cm7 F Bb

run, oh, oh.


Detailed description: This is a musical score for a song, likely a piano and guitar duet. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system includes the lyrics 'ter - i - or.' and 'Oh!'. The second system includes 'run - ning on ice, —' and 'pay - ing the price too long.'. The third system includes 'Kind of get the feel - ing that I'm', 'run - ning on ice. —', and 'Where did my life go wrong?'. The fourth system is the bridge, starting with 'You've got to' and 'run, run,'. The score includes various guitar chords (Gsus2, Bbmaj7♭/G, Am7♭/G, G7/B, C, F, G6, G, Am7, Bb, Cm7, F, Bb, D/G, Gm7, Ebmaj7/G) and piano accompaniment. The lyrics are written below the piano part. The bridge is marked with a double bar line and a key signature change to E-flat major (three flats).










run, run, run, oh, oh.


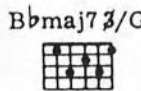



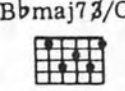
1.   *D.S. al Coda*
 2.  

Run - ning on ice.


Run - ning on ice. Repeat ad lib. and fade

Coda      

It's a bad — waste, a sad — case, a rat — race; it's break - ing me.







Oh! I get no trac - tion 'cause I'm run - ning on ice; it's

F C G6 G Am7
 tak - ing me twice as long. I get a bad re - ac - tion 'cause I'm
 Bb C Bb C Dsus
 run - ning on ice. — Where did my life go wrong? You've got to
 D.S.S.

Verse 2:

I'm a cosmopolitan sophisticate of culture and intelligence;
 The culmination of technology and civilized experience.
 But I'm carrying the weight of all the useless junk a
 modern man accumulates;
 I'm a statistic in a system that a civil servant dominates.

Chorus 2:

And all that means is that I'm running on ice,
 Caught in vise so strong.
 I'm slippin' and slidin' 'cause I'm running on ice;
 Where did my life go wrong?

(To Bridge:)

Verse 3:

As fast as I can climb, a new disaster every time I turn around;
 As soon as I get one fire put out, there's another building
 burning down.
 They say this highway's going my way, but I don't know where
 it's taking me.

(To Coda:)

It's a bad waste, a sad case, a rat race; it's breaking me.

(To Chorus:)

THIS IS THE TIME

Words and Music by
BILLY JOEL

Moderately ♩ = 132

Chord diagrams for guitar are provided above the staff lines. The key signature is B-flat major (two flats).

First System:

- Chords: Bb, C/Bb, Bbmaj7, C/Bb, Bb, C/Bb, Bbmaj7
- Dynamic: *mf*

Second System:

- Chords: C/Bb, Bbmaj7, C/Bb, Bb, C/Bb, Bb, C/Bb
- Dynamics: *mf*, *mp*

Third System:

- Chords: Dm11, Eb6, F#sus2
- Dynamic: *mf*

Fourth System:

- Chords: Dm11, Eb6, F#sus2

Verse:

Dm11 **Eb6** **Fsus2**

mf 1. We walked on the beach be-side that old ho-tel.

They're tear-in' it down now,— but it's just as well.

I have -n't shown you ev - ery - thing — a man can do,—

so stay with me, ba - by; I've got plans for you. *f* This is the time—

Detailed description: This block contains the musical notation for the Verse section. It consists of five systems of music, each with a piano accompaniment (left hand) and a vocal melody (right hand). The piano part includes chord diagrams for Dm11, Eb6, and F#sus2. The vocal part includes lyrics and musical notation with triplets and dynamic markings like *mf* and *f*. The lyrics are: "1. We walked on the beach be-side that old ho-tel. They're tear-in' it down now,— but it's just as well. I have -n't shown you ev - ery - thing — a man can do,— so stay with me, ba - by; I've got plans for you. This is the time—".

Chorus:

F/A **Bb** **Eb** **F**

to re - mem - ber,— 'cause it will — not last — for - ev - er. These are the days.

Detailed description: This block contains the musical notation for the Chorus section. It consists of one system of music with a piano accompaniment (left hand) and a vocal melody (right hand). The piano part includes chord diagrams for F/A, Bb, Eb, and F. The vocal part includes lyrics and musical notation. The lyrics are: "to re - mem - ber,— 'cause it will — not last — for - ev - er. These are the days."

F/A Bb To Coda Eb
 to hold on to, 'cause we won't, al-though we'll want
 F Bb Fm/Ab Fno3rd(G)
 to. This is the time, but time is gon-na change.
 G7(9) Gb+ Gb6(9)
 { You've giv-en me the best of you, and now I need the
 I know we've got to move some-how, but I don't want to
 Bb/F F
 1. rest lose of you, now. *dim.*
 2. *dim.*
 Bridge: Dm7
mf 3 Some-times it's so
 Am7 Bb(2) C(2) A7/C# Dm7
 eas-y to let a day slip on by with-out e-ven

Am7 Bb(2) C(2) Dm7

see - ing each oth - er at all. But, this is the

Am7 Gm7 Em7 A7

time you'll turn back to, and so _____ will I,

Dm7 Am7 Bbsus2

and those will be days you can nev - er re - call. *dim.*

Coda Eb F Bb

al - though - we'll want to. This is the time,

Fm/Ab Fno3rd/G G7(9)

but time is gon - na change. You've giv - en me the

best of you, but now I need the rest of you. *dim.*

mf *Repeat ad lib. and fade*

Verse 2:

Did you know that before you came into my life,
 It was some kind of miracle that I survived.
 Someday, we will both look back and have to laugh.
 We lived through a lifetime and the aftermath.

(To Chorus:)

Verse 3:

And so we embrace again behind the dunes.
 This beach is so cold on winter afternoons.
 But holding you close is like holding the summer sun.
 I'm warm from the memory of days to come.

(To Chorus:)

A MATTER OF TRUST

Words and Music by
BILLY JOEL

Moderate rock ♩ = 112

Intro

f One, two, one, two, three, — four. *f*

Bm7

D

Bm7

3 3

Verses
1 & 2:

D

Bm7

D

1. Some love is just a lie of the heart, — the cold re-mains of what be-
2. I know you're an e - mo - tion - al girl; — it took a lot for you to

Bm7

F#m7

gan with a pas - sion - ate start; and they may not want it to end, —
not lose your faith in this world. I can't of - fer you proof, —

Bva-----




but it will, it's just a question of when. I've lived long e -
 but you're gon - na face a mo - ment of truth. It's hard when you're





nough to have learned - the clo - ser you get to the fire — the more — you get burned; —
 al - ways a - fraid. — You just re - cov - er when an - oth - er be - lief — is be - trayed. —




but that won't hap - pen to us, be - cause it's al - ways been a mat - ter of trust. —
 So, break my heart if you must; —

8va — — — — —






3 3

2. 

Bridge: 

it's a mat - ter of trust. 1. You can't go — the dis - tance — with
 sure you're — a - ware, love, — we've

D/F# **Em7** **A**

too much_ re - sis - tance.. I know you_ have doubts, but for
both had_ our share of _ be - liev - ing _ too long when the

Dmaj7 **Gmaj7** **A** **D** *Verses 3 & 4:*

God's sake don't shut me out. — 3. This time, you've got
whole sit - u - a - tion was wrong. 4. Some love is just a

Bm7 **D** **Bm7**

noth - ing to lose; — you can take it, you can leave it, what - ev - er you choose.
lie of the soul, — a con - stant bat - tle for the ul - ti - mate state — of con - trol. —

F#m7 **A**

I won't hold back an - y - thing, — and I'll
Af - ter you've heard lie up - on lie, — there can

8va

D **Bm7**

walk a - way a fool or a king. — Some love is just a lie of the mind; —
 hard - ly be a ques-tion of why. — Some love is just a lie of the heart, —

D **Bm7** **F#m7**

it's make - be - lieve un - til it's on - ly a mat - ter of time. — And
 the cold re-mains of what be - gan with a pas - sion - ate start. — But

8va ----- J

A **To Coda** ϕ

some might have learned to ad - just, — but then it nev - er was a mat - ter of trust. —
 that can't hap - pen to us, — 'cause it's

Solo **D** **Bm7** **D**

Bm7



F#m7



First system of piano accompaniment. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple harmonic accompaniment. Chord diagrams for Bm7 and F#m7 are shown above the staff. An 8va line is indicated in the bass staff.



D.S. $\frac{3}{4}$ al Coda

Coda



Second system of piano accompaniment. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple harmonic accompaniment. Chord diagrams for A and A are shown above the staff. An 8va line is indicated in the bass staff. The text "(Bridge:) I'm" is written above the treble staff, and "al-ways been a mat-ter of trust..." is written below the treble staff.



Third system of piano accompaniment. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple harmonic accompaniment. Chord diagrams for D and Bm7 are shown above the staff. A triplet of eighth notes is marked with a "3" in the treble staff.



Repeat ad lib. and fade

Fourth system of piano accompaniment. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple harmonic accompaniment. Chord diagrams for D and Bm7 are shown above the staff. A triplet of eighth notes is marked with a "3" in the treble staff.

BIG MAN ON MULBERRY STREET

Medium Shuffle (♩ = 120)

Words and Music by
BILLY JOEL

ff

8va

mf

Verse:

1. Why can't I
2. I'm on the

lay out — low? —
side. —

Why can't I
I don't — fit

say what I mean?
in - to a groove.

G7 *F13* *G7* *F13* *G7* *F13* *Bbmaj7* *C/F* *G7* *Bbmaj7* *C/F*

G7 **Bbmaj7** **C/F** **G7**
 Why don't I stay home and get my self
 Now, I ain't a bad guy, so tell me:

Bbmaj7 **C/F** **Em7** **A** **Bm7**
 in - to some bor - ing rou - tine? Why can't I calm down?
 what am I try - ing to prove? Why can't I cool out?

Em7 **A** **Bm7** **Em7**
 (2nd verse:) Why is it al - ways a fight? I can't get
 Why don't I but - ton my lip? Why do I

A **Bm7** **Em7** **C/D**
 un - wound. Why do I throw my - self in - to the
 lash out? Why is it

G7 **F13** **G7** **F13**
 ff night?

To Coda I 1. **Am**
 To Coda II

8va - - - - -

G7 F13

G7 F13 2.Am

I al - ways shoot from the

Swing (♩. ♩.) Bridge: Dm7 A+/C# Dm7/C

hip? I cruise from Hous - ton to Can - al Street, a mis - fit and a reb - el.

Bm7-5 Dm7 A+/C#

I see the wi - nos talk - ing to them - selves, and I

Dm7/C Bdim E7(#9) Am7 3

can 3 un - der - stand. Why is it ev - ery - time I go

Am/G#

Am7/G

D9/F#

out I al - ways seem to get in trou - ble?

Am7

Am/D

I guess I made an im - pres - sion on some - bod - y north of Hes - ter and south of

Shuffle (♩ = ♩)

G7

F13

G7

F13

Grand.
ff

G7

F13

G7

F13

D.S. al Coda I

Am7

Swing (♩ = ♩)

Solo: Dm7

A/C#

Coda I

seen from — the sen - si - tive side?

This page of musical notation is for piano and includes six systems of staves. The notation is in G major (one sharp) and 4/4 time. It features various chords, triplets, and a shuffle section.

System 1: Chords: Cm11, Bdim, Dm7. Includes a triplet of eighth notes in the right hand.

System 2: Chords: A/C#, Cm7, Bdim, E7-9, Am7. Includes a triplet of eighth notes in the right hand.

System 3: Chords: E7/G#, Am7/G, D/F#. Includes triplets of eighth notes in both hands.

System 4: Chords: Am7, N.C., G7, F13. Includes a *ff* (fortissimo) dynamic marking and a shuffle section (marked "Shuffle" with a note equal to a dotted quarter note).

System 5: Chords: G7, F13. Includes a triplet of eighth notes in the right hand.

System 6: Continuation of the notation from System 5, featuring chords G7 and F13.

D.S. al Coda II

The musical score is written for piano and voice. It consists of five systems of music. The piano part is written in treble and bass staves, and the voice part is written in a single staff. The key signature is one sharp (F#). The score includes guitar chord diagrams for G7, F13, Am, C/D, and Gb13. The lyrics are: "bod - y_ finds out who - I am?". The score includes a section marked "Coda II" and a section marked "D.S. al Coda II". The piano part features a complex rhythmic pattern in the right hand, including a section marked "8va" and "4".

System 1: G7, F13, G7, F13. *D.S. al Coda II*

System 2: Coda II, Am, C/D, G7, F13.
 bod - y_ finds out who - I am?

System 3: G7, F13, 8va - 4, 4, 4, G7, F13

System 4: G7, F13

System 5: G13, Gb13, F13, G13, Gb13, G13, Ab13

8va - - - - - 4 4

G13 Gb13 F13

8va - - - - - 3

G13 Gb13 G13 Ab13

G7 F13 G7 F13

ad lib. R.H. - - - - - Repeat ad lib. and fade ad lib. R.H. - - - - -

Verse 3:

And so, in my small way,
I'm a big man on Mulberry Street.
I don't mean always,
Only at night when I'm light on my feet.
What else have I got
That I'd be trying to hide?
Maybe a blind spot
I haven't seen from the sensitive side?

(To Solo:)

Verse 4:

But you know, in my own heart,
I'm a big man on Mulberry Street.
I play the whole part;
I leave a big tip with every receipt.
I'm so romantic;
I'm such a passionate man.
Sometimes I panic. . .
What if nobody finds out who I am?

MODERN WOMAN

Words and Music by
BILLY JOEL

Bright Rock ♩ = 144

mf

F Eb6 F Eb6 F Eb6


F Eb6 F Eb6 F Eb6



F Eb6 F Eb6

Verse: F Eb6







1. You see her sit - ting with her

cof - fee and her pa - per, with her high - top sneak - ers of l -











tal - ian de - sign. _____ With a long cool stare, _____ she

ag-gra-vates ten - sion; makes up her face while she makes up her mind.

Now you're in trou - ble; may - be she's an in - tel - lect - u - al.

What if she fig - ures out you're not ver - y smart? _____ Or

B \flat A \flat 6 B \flat A \flat 6

may - be she's the qui - et type who's in - to heav - y met - al; boy, you

B \flat A \flat 6 B \flat B \flat 6

got to get it set - tled, 'cause she's break - ing your heart. _____

C Dm11 Am7 B \flat (#11) B \flat F/A Gm7

1. Don't try to put on an act; you can't do that to mod - ern wom -

f

B \flat /F C/E C Dm11 Am7 B \flat (#11)

an. _____ And you're an old fash-ioned man; she un - der - stands

F/A Gm7 F Eb
 To Coda




the things you're do - in'. *ff* She's a mod - ern wom -

an. *mf*

1. F Eb6 2. F Eb6 Dbmaj7

Eb6 Dbmaj7 Abmaj7 Dbmaj7


3 3 3

cresc.

3

8va bassa-----















p *f* *mf*







D.S. al Coda

Coda

f *mf*

She's a mod - ern wom - an. —

3

Verse 2:

She looks sleek and she seems so professional;
 She's got a lot of confidence it's easy to see.
 You want to make a move, but you feel so inferior
 'Cause under that exterior is someone who's free.
 She's got style and she's got her own money,
 So she's not another honey you can quickly disarm.
 She's got the eyes that make you realize
 She won't be hypnotized by your usual charm.

Chorus 2:

You've got your plan of attack;
 That won't attract the modern woman.
 When you're an old-fashioned man,
 She understands the things you're doin'.
 She's a modern woman.

Verse 3:

Time goes by, and you're sharing an apartment.
 She says she loves you but she doesn't know why.
 In the morning, she leaves you with your coffee and your paper;
 It's a strange situation for an old-fashioned guy.
 But times have changed; things are not the same, baby.
 You overcame such a bad attitude.
 Rock 'n' roll just used to be for kicks,
 And nowadays it's politics,
 And after 1986 what else could be new?

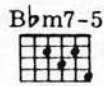
Chorus 3:

You've got to learn to relax
 And face the facts of modern woman.
 And you're an old-fashioned man;
 She understands the things you're doin'.
 She's a modern woman.

BABY GRAND

Words and Music by
BILLY JOEL

Slow Stride ♩ = 66



3

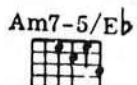
mf



Verse:

1. Late at night,

when it's dark and cold,—



I reach out _____

for some - one to hold. _____

Gm9  3

D/F# 

When I'm blue, when I'm lone - ly, —

Gm9/F  3


E7-5 


E7/G# 


Am11 


D7 


She comes through; she's the on - ly one who can. — My ba - by


1. Gm9  3


C7 


C7/Bb 


A7+ 

A7 


D7-9 


D7 


Gm7 


C7 


grand — is all I need.


2. Gm9  3

C7 

F 

D7-9 







Gm7 

F/C 





grand's — been good to me.

3.       

grand's — gon - na stand by me. They

Bridge:      

say no one's gon - na play — this on the ra - di - o; —

they said — mel - an - chol - y blues were dead and gone.

But — on - ly songs like these, — played — in mi - nor — keys, *f*

Am7 Ab7+11 Gm7 C7

keep — those mem-o - ries hold - ing on, —

8va bassa -----

F E+

mf I've come far from the life I strayed in;

Am7-5/Eb D7 C/E D/F# D

I've got scars from those dives I played in.

Gm9 D7/F#

Now I'm home, and I'm wea - ry —

Gm/F

E7

E7(#9)/G#

in my bones; *cresc.* ev - ery drea - ry one - night *f*

Am11

D7(#9)

Gm

C7

C7/Bb

stand, my ba - by grand came home with

A7+

A7

A7-5

A7

D7

me. rit. Ev - er since this gig be -

Gm7

Bb/C

gan, My ba - by grand's been good to *tempo rubato*

CODE OF SILENCE

Chords and Fingerings:

- Bm7-5: 0 0
- Bbm6
- F/A
- Ab7(13): 4
- Gm9: 3
- Gb7(#11)
- Fmaj9(#11)

Tempo markings: *me. a tempo*, *rubato*

Octave marking: *8va*

Verse 2:

In my time, I've wandered everywhere
 Around this world; she would always be there,
 Any day, any hour;
 All it takes is the power in my hands.
 This baby grand's been good to me.

Verse 3:

I've had friends, but they slipped away.
 I've had fame, but it doesn't stay.
 I've made fortunes, spent them fast enough.
 As for women, they don't last with just one man;
 But Baby Grand will stand by me.

(To Bridge:)

CODE OF SILENCE

Words by
BILLY JOEL and
CYNDI LAUPER

Music by
BILLY JOEL

Slowly (♩ = 92)

Am G/B C Am Bb2 G

mf-f

Am G/B C C/Bb F(2)/A

sfz

2. Verse: Cm

1. Ev - ery - bod-y's got a mil - lion ques - tions; ev - ery

mf

Abmaj7 Bb

bod-y wants to know the score. — What you went through, — it's some-thing you — should be

G7sus



Cm



o - ver now. —

Ev - ery - bod - y wants to hear the se - crets that you

Abmaj7



Bb



ne-ver told a soul be-fore; — and it's

not that strange, — be - cause it would-n't change — what hap-pened

G7sus



G/B



Cm



an - y - how. —

But you swore to your-self a long — time a - go — there were

f

Abmaj7



Bb



some things that people never needed to know; this is one that you keep, — that you bur- y so deep — no - one can



tear it out. —

And you

can't

talk

a - bout —

it —

'cause

you're



fol - low-ing a code of si - lence.

You're

nev-er gon-na lose

the ang - er,

you just



deal with it in a dif - ferent way.

And you

can't

talk

a - bout —

it;

and

mf



is - n't it a kind — of mad - ness

to be

liv - ing by a code

of si - lence

when you've

F **F(2)/A**

To Coda 1. 2.

real - ly got a - lot to say. 2. You

Bridge: **Eb** **F/Eb** **Bb/D**

I know you well enough to tell you've got your rea - sons;

Eb **F/Eb** **Bb/D**

that's not the kind of code you're in-clined to break.

Eb **F/Eb** **Gm7**

Some things un-known are best left a-lone for - ev - er, and if a vow

Abmaj7

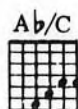


F(2)



— is what — it takes, — have - n't you paid — for your — mis-takes? —

Cm



mf



3. Af-ter the mo-ment pass - es and the im-pulse dis - ap-pears, — you can



still hold back — 'cause you don't crack — ver-y eas - i - ly. — It's a

D.S. al Coda

Coda

Am G/B C Am Bb(2) G

Am G/B C C/Bb F(2)/A

Repeat ad lib. and fade

sfz

Verse 2:

You don't want to lose a friendship;
 There's nothing that you have to hide,
 And a little dirt couldn't hurt no one anyway.
 And you still have a rage inside you
 That you carry with a certain pride
 In the only part of a broken heart that you could ever save.

But you've been through it once, you know how it ends;
 You don't see the point of going through it again,
 And this ain't the place, and this ain't the time,
 And neither's any other day.
 So you...

(To Chorus:)

Verse 3:

After the moment passes
 And the impulse disappears,
 You can still hold back because you don't crack very easily.
 It's a time-honored resolution
 Because the danger is always near;
 It's with you now, but that ain't how it was supposed to be.
 And it's hard to believe after all these years
 That it still gives you pain and it still brings tears,
 And you feel like a fool, because in spite of your rules,
 You've got a memory.
 But you...

(To Chorus:)

GETTING CLOSER

Words and Music by
BILLY JOEL

Moderately Slow Rock (♩ = 88)

Verse:

1. I went search - ing for the truth, - but in my in - no - cence - I found all the

con men and - their ac - ro - bats - who stomped me in - the ground, - If I count up their per - cent - ag - es, - I

know they're get - ting rich, but they have - n't tak - en ev - ery - thing: - those pay - backs are a bitch. - Though I've

lost quite - a lot, I - am still in - con - trol. They - can keep what - they've got but - they

G G# A G Em7 A

G Em7 A G

Em7 A G Em7 A

C G C

Chorus:

can't have — my soul. (1.) And if I — don't have — this all — worked out, still I'm

Guitar chords: A, D7/F#, G, A, D

get - ting clos - er, — get - ting clos - er. — I still have far to

Guitar chords: D7/F#, G, A, D, D7/F#, G

go, — no doubt, but I'm get - ting clos - er, — get - ting close. 2. What was

Guitar chords: A, Bm, D7/F#, G, 1. A, D

To Coda

2. get - ting close.

Guitar chords: A, D, G, F, Dm, G

G F G/D G F

Dm G F Dm G G#

A G Em A G

Em A G Em A

G Em A

D.S. al Coda

3. l'm a

Coda

get-ting close.

*Repeat ad lib.
and fade*

Verse 2:

What was ripped off by professionals is not all that it seems;
While I must live up to contracts, I did not give up my dreams.
If I see it as experience, it hasn't gone to waste.
Lately, all the missing pieces have been falling into place.
And if I could go back and start over somehow,
I would not change that much knowing what I know now.

Chorus 2:

Though there have been sins I will regret,
Still I'm getting closer, getting closer.
I don't have all the answers yet,
But I'm getting closer, getting close.

Verse 3:

I'm a mark for every shyster from Topanga to Berlin;
And I should have learned to kick them out as soon as they crawled in.
So, to every bank in Switzerland that stores my stolen youth,
I'm alright because, despite the laws, you cannot hide the truth.
And although you will say I am still too naïve,
I have not lost faith in the things I believe.

(To Chorus 1:)

TEMPTATION

Words and Music by
BILLY JOEL

G/C C G/C C E/G# E+

Slowly $\text{♩} = 92$

mf

E/G# E+/G# G/C C G/C C E/G# E+/G#

mf

E/G# E+/G# G#dim F E7 Am7

1. It's time for me to be on my way, I know, 'cause I've got
2. I look so tired, 'cause I don't get much sleep, and I've got

Dm F/A Gsus G G/F F

busi - ness to con-duct and I've got
too man - y com-mit-ments that are

pla - ces to go. —
too hard to keep. —

But I can't help look - ing at her
And I try to be ra - tion - al and I








sleep - ing in - stead. — An - o - ther morn - ing I'll have trou - ble climb - ing out of bed, — be - cause:
 try to be wise, — but it all gets blown to piec - es when I look in her eyes — be - cause:











1. She's such a temp - ta - tion
 2. She's such a temp - ta - tion,

it's driv - ing me
 and no - thing can










cra - zy, — me.
 save —

and it's my fas - ci - na - tion that's
 But I might find sal - va - tion if








mak - ing me act — this way.
 I can tear my - self a - way, —

('cause) I know what all — of my friends —
 I know what all — of my friends —



say: They're a - fraid that I'm los - ing my touch. } She's such a temp -
say: There's a dan - ger in want - ing too much. }

G/C C G/C C E/G# E+/G#

ta - tion. *mf*

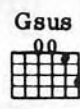
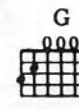
1. E/G# E+/G# E/G# 2. E/G# E+/G# G/C C

f


G/C C E/G# E+/G# E/G# E+/G# E/G#

F E7 Am7 Dm7

3. I should be leav - ing, — but I can't cut it loose. — I have my rea - sons for re - sist - ance, but I
























have no ex - cuse. — And I lose my com - po - sure; — I could use some re - straint. — I ne - ver

sfz








claimed to be — a he - ro, and I ne - ver said I — was a saint. She's such a temp -

cresc. *f*

ta - tion, and it's driv - ing me cra - zy,

8va

and it's my fasc - i - na - tion that's mak - ing me act — this way.

mf

8va

G/D D Am D G/D F
 And I can just hear all my friends say: "Bet - ter
 watch out, you're los - ing your touch." She's such a temp - ta - tion.
p sfz
 G/C C E/G# E+/G# E/G# E+/G#
f Yes she is. She's such a temp -
 G/C C G/C C E/G# E+/G#
 ta - tion. Yes she is, oh, yes she is.
 E/G# E+/G# G/F F G(add4) F/G C
 She's such a temp - ta - tion. *sfz*

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